

THE **ART AMATEUR** MONTHLY JOURNAL
 DEVOTED TO THE CULTIVATION OF
 ART IN THE HOUSEHOLD

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"A HALT." BY MEISSONIER. DRAWN FOR THE ART AMATEUR BY CAMILLE PITON.

(SEE PAGE 112.)

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HOW IT STRIKES OUTSIDERS.

THE following article appeared recently in the editorial columns of *The American Architect*, the organ of the profession, and a journal of wide circulation and influence:

The New York Evening Post has taken advantage of a lull in the Feuardent-Cesnola war to turn its arms against the management of *THE ART AMATEUR*, the journal in which Mr. Feuardent's letters were first published. This journal, in an article written to urge the taking of immediate steps to secure the prize offered to the Metropolitan Museum of Art, in the shape of a complete collection of casts from the antique sculptures contained in the various European museums, remarked that such a collection would be "incalculably more valuable to the museum for educational purposes than the two Cesnola collections of Cyprian antiquities and the Avery porcelains combined." This opinion, in which we should suppose that every person of sense would concur, is now, however, attacked by *The Evening Post* as "a feeble attempt to disparage the Cesnola collection," and some singularly irrelevant extracts from Mr. Newton's recent volume of "Essays on Art and Archaeology" are brought forward to combat it, such as the assertion, which no one will contradict, that General di Cesnola's discoveries have "no parallel in the annals of archaeology," and so on. What this has to do with *THE ART AMATEUR*'s remark it is difficult to see. No one disputes the fact that, as Mr. Newton says, "these discoveries have added greatly to our knowledge of the archaic period of Greek art;" but then, archaic Greek sculpture forms a very small and not extremely attractive subdivision of the whole field of ancient art, such as would be covered by a comprehensive collection of casts; and interesting as the Cyprian antiquities, the treasures of Mycenae, or the remains of the mound-builders may be in themselves, such special collections hold, in regard to the study of plastic art—as *THE ART AMATEUR* justly reasons in the words which we italicize—a place even smaller than that which the time and country which produced them occupy in the history of the world. *The Evening Post* has the meanness to intimate that the noble series of casts which *THE ART AMATEUR*, as well as all persons interested in the advancement of our artistic culture, wish to see secured, is "probably to be obtained through some 'dealer.'" We hope it is true, as it says in its peroration, that "the Metropolitan Museum has a strong hold upon the people of New York," for it seems as if some of its soi-disant champions were doing their best to discredit it.

Those who have watched the attitude of the New York press in this controversy will have noticed that, while the newspapers generally have been fair and judicial, *The Tribune* and *The Evening Post* have from the very beginning committed themselves violently to the defence of General di Cesnola by personally abusing the gentleman who brings the charges against him. As to *The Evening Post*'s misrepresentation of our own position in the matter, it is unnecessary for us to speak, and we should indeed have passed it in silence but for the article quoted above, which we republish because we think it well to show how the peculiar attitude of our contemporary strikes an unbiased and respected authority like the editor of *The American Architect*. If, as appears to be the case, *The Post* and *The Tribune* are determined, at all hazards, to espouse the cause of the director of the Metropolitan Museum, they might wait at least until he shall have attempted to exonerate himself. At present he has simply put in a general denial, as the lawyers would say. If the opportunity for a fair investigation be afforded, and he succeed in disproving the charges against him, we will all condemn Mr. Feuardent. But simply sneering at Mr. Feuardent as a "dealer"—as if the director of the Museum himself were not one—and therefore entitled to less consideration than the salaried "director," is contemptible, and surely unworthy of a great newspaper. Mr. Feuardent, by the way, was the first to apply to himself this term "dealer." With the self-disparagement not uncommon with gentlemen in putting forth their views, he modestly wrote: "It must be understood that I am only a dealer in antiquities, and not a 'savant,' so that while I can guarantee the exactitude of the facts in the case, I leave others to judge the value of the theories." And upon this the mean cry was raised: "You see, he says he is not a savant, but only a mere dealer." As a matter of fact, Mr. Feuardent is a savant, and among savants is known as such. The study of classical antiquities is and has always been his business. Surely then his opinion should be as valuable at least as that of the director of the Metropolitan Museum, who became a "savant" only after his discoveries at Cyprus, previously having been a teacher of the Italian language; or as that of the repairer in his employ whose regular occupation is that of a mender of musical-boxes.

Let us hope that we have heard the last of these discreditable personalities. They do not touch the

question at issue, but, on the contrary, tend only to cloud it. Nothing can dispose of it but an investigation. We have been promised one. Do not the trustees, by the way, think that it is about time to move in the matter?

A CERAMIC CLAIMANT.

WAR has broken out among the amateur potters of Cincinnati. Mr. T. J. Wheatley notified his rivals in the manufacture of the enameled faience known as "Limoges" that they must stop work immediately, because he has taken out a patent on that kind of ware, and cannot permit any one else to make it. Our first impulse is, we confess, to congratulate Mr. Wheatley and hope he may succeed. We have seen such dreadful and so many abominations in alleged "Limoges" from the hands of some amateur potters—mostly Cincinnatians—that it seems as if any one who would diminish the supply—no matter what his motive—would be a public benefactor. It is as if a ceramic Stokes were to assassinate a whole brood of ceramic Fisks. We should feel inclined to forgive Mr. Wheatley—we mean Mr. Stokes—because of the service he might incidentally be doing the community in wreaking his own vengeance on Mr. Fisk.

We say that this was our first impulse on reading the news from Cincinnati. In frankly admitting it, we shall not, we are sure, be understood as including in our condemnation such artists in "Limoges" as—but we will not mention names. The artists themselves know full well that our strictures cannot refer to them. They are intended for the incompetents, not only in Cincinnati, but all over the country, who, without a particle of taste, or knowledge enough to know a bad thing when they have done it, are engaging in the manufacture of one of the most difficult branches of the art of the potter and of the ceramic decorator.

As to Mr. Wheatley's claim of the exclusive right to manufacture Limoges ware in the United States, we can only wonder at his assurance. If anybody is entitled to a patent it is Miss McLaughlin. Mr. Wheatley learned the art in the Coultury pottery, where her work was fired. His first piece was fired by Mr. Coultury in April, 1879. Miss McLaughlin made her discovery in the autumn of 1877, and, according to the statement of her brother to a reporter of *The Cincinnati Commercial*, took her first piece from the kiln during October of that year. This gentleman's account is interesting. He says:

"My sister had seen the Haviland ware at the Centennial Exposition in 1876, which was exhibited there for the first time, not having been at that time yet publicly exhibited in Europe. She came home full of the idea of making something like it. I accompanied her to the pottery of Mr. Coultury, on Dayton street, some time in the early part of September, 1877. In previous experiments in underglaze painting, the colors she had used had disappeared in the firing. At the pottery of Mr. Coultury she saw the potters using the white slip, which she noticed bore a resemblance to white paint. 'Slip' is a technical term in use among potters to designate any mixture of clay and water which can be used in a fluid state. Her knowledge of the use of white in painting in oil suggested the use of the slip, and with it the practical thought arose whether the clay itself, being largely a disintegrated mineral, would not protect the mineral oxides, of which underglaze colors consist, from the action of fire. A vase in the wet clay state was sent home, with some white slip, and was painted as an experiment. The firing demonstrated the fact that her theories were correct. The colors were preserved in the firing, but, as might be supposed, a long and discouraging course of experiment was necessary to ascertain all the steps that should be followed to get a good and especially an artistic result, and to verify the conclusion that it was possible to produce results identical with the Haviland process. In other words, all the steps in an entire process had to be originated. This could only be arrived at after many interchanges of different steps in different manners, and after a careful record of each fact, its final verification coming only with repeated experiments. An extended account of the whole matter appeared in the Cincinnati papers in December or January following. The process was put in practical use, and she continued to have vases and other pieces fired at Mr. Coultury's pottery for a period of over a year."

Miss McLaughlin, it appears, would have taken out a patent herself for her discovery, but was legally advised that, if granted, it would be of no value. Her brother says:

"The admixture of clay and color is not a patentable thing. If it were, every pottery in the country would be at the mercy of the patentee. He could close them up at once, or dictate his terms. They have been coloring clays and tinting with colors mixed with 'slip' ever since it was a trade. It is very easy to get a patent, but it is hard to sustain one. No one knows better than Mr. Wheatley that he is not the first to discover what his patent describes—the admixture of clay and color in the decoration of pottery. No one knows better than Mr. Wheatley

that it had been put in practical use before he made his first attempt. But if his patent, dated September 28th, 1880, would stand fire in every other way, there is one step he has taken which is fatal to his intention. He has for a year past been engaged in teaching the art which he claims under his patent. He is estopped, by such an act, from setting up any claims whatever under an after acquired patent. He should have become aware of this before he made his application at such a late date as June, 1880."

This seems to present the legal aspect pretty clearly. As to the moral view of the case, we suppose that there can be but one opinion, and that one is not likely to redound to the credit of Mr. Wheatley.

THE METROPOLITAN MUSEUM OF ART.

THE Metropolitan Museum of Art has reopened its doors to the public, with a loan collection of sixty-nine pictures and ninety-one studies painted by the late Sanford R. Gifford as the "pièce de résistance" of the Art Gallery. Bonnat's portrait of the president, Mr. John Taylor Johnston, has arrived. Valuable as it is as the work of one of the foremost artists of the day, most people will regret that the commission was not intrusted to one of our own portrait painters.

Notable paintings added to the Museum collection are a large canvas, by the late Mr. Wylie—an American artist who resided in France—representing a dying Vendean, the gift of Goupil & Co., of Paris, and another—an historical subject—by C. G. Hellquist, showing two disgraced Swedish bishops entering Stockholm mounted with their faces turned to their horses' tails. What promises to be a really valuable contribution to the educational department of the Museum—which is its weakest point—is a collection of nearly nine hundred original drawings by old Italian masters, bought by Mr. Cornelius Vanderbilt during his late visit to Europe. We shall take occasion later to speak more fully of the additions to the Museum.

SOME OF OUR ILLUSTRATIONS.

WE may be pardoned, perhaps, for making special reference here to some of the illustrations of the present number. The plaque design by Professor Camille Piton in the extra supplement is, in our opinion, a model of composition, and as such, as well as for the beauty of the subject, we commend it to our readers. Observe how cleverly the peacock's feather is made to counterbalance the knot of ribbons and fill the opposite blank space. The fine picture by Meissonier, "The Halt," has been faithfully rendered by Mr. Piton on the front page, and to the skill of the same accomplished draughtsman our readers are indebted for the drawing of "The Young Girl and Death," after Sarah Bernhardt's painting in the Paris Salon this year. The graceful sketch, by Henry Maubert, of the home of the great actress, will have a timely interest. No one better than Martin Rico knows the artistic possibilities of pen and ink for effective illustration, and the view of Paris from the Seine, which we reproduce on a smaller scale from "La Vie Moderne," shows how well he can avail himself of them. The perspective of the composition shows up without a flaw, and the picture is full of atmosphere and light. The costume sketches on another page, reproduced from drawings by the late Charles Fechter, while of no especial pictorial value, have an interest of their own as the work of a talented and widely-known actor. And, finally, the ceiling pictures by Franz Widnmann are good examples of German decorative art, and well worthy of study.

A NEW ETCHER.

MR. CHARLES A. WALKER, of Boston, sends us proofs of two etchings recently executed by him. The selection of subjects at least is timely. A full-length portrait of Sarah Bernhardt, after a French photograph, is the one; and the other is a portrait of the late William M. Hunt, after a well-known photograph. Mr. Walker is an engraver by profession, and he has not disdained the free use of any of the tools known to his craft. By dint of evident patience and industry, by the employment of the roulette, he has produced a peculiar richness of tone in the velvet coat of Hunt and in the velvet robe of Bernhardt, and with the ruling machine he has given a degree of finish to a cabinet upon which the latter is leaning—the cabinet is somewhat out of

perspective, by the way—which we are sure would delight the soul of the decorator, every particle of whose ornamentation is brought out with the utmost fidelity. Of the two etchings, we think that we prefer the Hunt, despite the crudeness in drawing of the left hand and the wrinkles under the eyes. We prefer it, perhaps, for the reason that there is no profusely-carved and super-finished cabinet in the picture, and because, labored as it is in execution, it shows more freedom than does the Bernhardt portrait. Of course it is not fair to expect to find in the work of a mere engraver the chic and dash of the "peintre graveur;" yet we cannot but think that without something of these qualities—a suggestion, at least, of originality—there is not sufficient reason for Mr. Walker to abandon the graver for the etching needle.



My Note Book.



SARAH BERNHARDT'S modelling on the stage, which was considered so wonderful in England, suggests to me that probably most persons are not aware how this can be done most effectively without any knowledge of sculpture whatever. All that is necessary is to have a red plaster cast, covered with soft clay, and then, going through the motions of modelling, the artist has simply to remove the clay, and—behold the masterpiece! I do not say by any means that this is done by the fair sculptor depicted in the margin. There have been actors who really did model on the stage—for instance, one who, in the rôle of Benvenuto Cellini, being taken captive by brigands, diverts them by evidences of his plastic skill. As a rule, though, the conventional stage artist is ridiculous enough. Recently, at Daly's Theatre, in the play of "Tiothe," Mr. John Drew, in such a rôle, with a few movements of the wrist, made a striking likeness of the object of his affections, without even glancing at her during the entire sitting. Of course, all that he had to do was to rub off the chalk coating which concealed the picture already drawn underneath.

THE exhibition, under the auspices of the Philadelphia Society of Artists, of pictures of American artists residing in Europe, will introduce to the public for the first time many an artist who has been working for years unknown to fame. Who can say but there may be among them another Picknell not yet recognized at his worth? It should be the duty and the pride of connoisseurs who visit the exhibition to discover the latent genius of these young painters, and encourage them by the purchase of their pictures. By becoming the discoverer and patron of a rising artist, your Mæcenas not only earns an enviable distinction as a person of taste and discernment, but he also makes a profitable investment. There is indeed no better venture—when it is carried out with judgment—than the purchase of pictures in this way.

PICKNELL sends "La Route de Concarneau," his Salon picture, which has brought him so much fame. Of course it will attract a good deal of attention. Albert Wolfe, the famous critic of Figaro, says the sunshine is so bright that one must wear blue glasses in looking at it. Picknell was a pupil of Ennis, and afterward of Gérôme, but his style bears no resemblance to that of either. It is peculiarly original. Burr H. Nicholls sends from his sojourning place in Pontevin, among other paintings, a street scene in Brittany with figures. His Salon picture, "The Old Hearth," was sold to a Paris banker. Frank Moss sends his "Raising of Jairus' Daughter," from the Salon, a strong picture with life-size figures. Henry Bacon,

whose "Burial at Sea" at the '79 Salon won him well-merited reputation, contributes his Salon picture of this year, which is also a scene on an ocean steamer. It represents an attractive young lady conversing with the handsome surgeon of the vessel. Bridgman sends his "Exterior at Biskra," "Arab Women Weaving the Burnous" (Salon of '80), "Tents of Nomads," and "Plain of Biskra." John S. Sargent affords us an opportunity of seeing his "Ambergris Burner," which is said to be particularly fine in color. This and a "Portrait of a Lady" were in the Salon this year. Those who remember Mr. Sargent's clever portrait of his master, Carolus Duran, will be sorry to know that his Salon portrait of this year was not successful. Milne Ramsey sends three pictures, including, I believe, his "Lettre de Cachet" (Salon '79), sold in Philadelphia. Blashfield, who intends to open a studio in New York, and was to sail for home on November 10th, contributes "The Besieged Hailing an Army of Deliverance" (Salon '80), "The Aviary," "Roman Ladies Teaching Children the Flute," "The Music Lesson," and "Roman Ladies Playing with Birds and a Tiger."

AMONG the artists who contribute, who have been abroad but are now in this country, are Messrs. Hovenden, E. M. Ward, St. Gaudens, and Bolton Jones. Moss and Loomis came over during the summer on a flying trip, and have returned to Paris. D. R. Knight is at Poissy. Joseph Evans is homeward bound from Paris. Sargent is in Venice. So were Charles Dyer, of Chicago, and Ralph Curtis, of Boston, when last heard of. Charles Caryl Coleman is sketching in Savoy. Charles E. Dubois has been roaming in Neuchâtel; he talks of coming home this fall; so do many other of our clever boys who are hard at work for the artist's laurels. The exhibition in Philadelphia is without doubt a great attraction, and too much credit can hardly be given to Mr. Corliss, the Secretary of the Academy of Fine Arts, for the active part he has taken in bringing it about.

THE editors of The American Art Review are to be congratulated on the completion of its first year. The publishers, Messrs. Estes & Lauriat, have faithfully carried out their promises to their subscribers, and it is to be hoped have met with the reward that their enterprise deserves. The three etchings in the October number are "Old Cedars," by James D. Smillie, "On New York Bay," by Henry Farrer, and "The Lute Player," etched by J. Klaus, after the painting by Leopold Müller. These are all excellent plates, Mr. Smillie's work being especially strong and full of character. Altogether they are far more satisfactory than those of the preceding number, in which Mr. Van Elten's plate, "On the Shepang River," is over-bitten, Wilhelm Leibl's "Heads of Peasants" is weakly etched, and Mr. S. J. Ferris' etching of Gilbert Stuart's portrait of Mrs. Philip Nicklin is so poor—the execution of the arm and hands is monumentally bad—that it is difficult to believe that it is by the artist who produced "The Dead Fortuny." Of course, the difficulty of furnishing two good original etchings every month, in this country, where the art may be said to be yet in its infancy, should be taken into consideration, and on the whole the art features of The Review for the year have certainly been creditable to all concerned.

SCRIBNER'S Monthly Illustrated Magazine celebrates the completion of its first decade by appearing in a new cover. I do not think that it is an improvement. The old one was attractive in design and unique in color. The new is pleasing in neither respect, but is of an ultra-mediaeval type which savors of affectation. It is strange that an old publishing house like Scribner & Co., which knows well the value of a good trade-mark, should discard such a valuable one with so little ceremony. The Harpers for about thirty years retained the original cover of their magazine, notwithstanding the pooriness of the design, and recently, when they did change it, it was done with so much care that probably few persons have noticed the alterations made, which by the way were comparatively trifling, relating chiefly to details of drawing. The Atlantic Monthly cover originally had a vignette of Governor Winthrop. When the war broke out the American flag was sub-

stituted, and afterward this was dropped. No change was made at any time in the general appearance of the cover.

BUT, after all, supposing that the new cover of Scribner's is not an improvement, one can afford to be satisfied with it, so long as the pages between contain as much that is good in illustration and letter-press as do, for the most part, those of the November issue. To the artistic fraternity this number will be particularly attractive. Charles De Kay has a capital paper on Elihu Vedder, and the third instalment of Alfred Sensier's narrative of Millet, the peasant painter, is full of interest. Mr. T. Cole, in his woodcut of "The Sower," has caught the sentiment of the artist, and has cleverly reproduced the general tone of the painting; but the ploughman, with his team in the distance, is vapory and disconnected, looking more like a mirage than anything else. More satisfactory is Mr. Cole's engraving after Tchoumakoff's "Russian Nun," which is charming in every respect. His interpretation of Mr. Vedder's "The Lost Mind," and "The Young Marsyas," also shows him at his best. Mr. J. P. Davis' illustrations of Vedder's pictures are generally excellent, but the pressman has evidently "carried too much ink" in one of the forms on which this article is printed, and consequently much of the delicacy of some of the cuts is lost. Miss Oakey's illustrations of "A Chapter on Tableaux," are conspicuously bad. Who can defend such blotchy, lifeless inanities as "Ophelia at the Brook," with talons of a harpy; "A Monk in His Cell," with face modelled in putty; "A Nun at Her Devotions," with a hand like a star-fish, and "The Masquers," a meaningless daub. In pleasing contrast there are Victor Nehlig's excellent drawing of Peter the Great and William III., engraved by Closson; Blum's spirited and admirably composed "Arrival (of the Coach) in the Olden Time," all but faultlessly cut by A. Whitney, and Lungren's "Town Meeting," capably engraved by Kilbury. Mr. Lungren—who, like Blum, is a disciple of the Fortuny-Boldini school—is an enthusiastic young artist of decided ability. He has a bright future before him.

THE two hundred lots bought at the San Donato sale for Messrs. Sypher & Co., and recently exhibited in New York, included some articles of peculiar interest. Among these were four chairs and a sofa upholstered in yellow silk, richly decorated, and a marble-topped toilet-table with a large oval mirror, all warranted to have been used by Napoleon during his exile at Elba. A remarkably fine mosaic table by Barberi, representing an engagement between Turks and Romans, supported on a stand formed of three gilt bronze eagles, back to back, attracted much attention, and was one of the first objects sold. The ceramic exhibit included a fine pair of soft paste Sèvres vases of the Louis XVI. period, and one of the half-dozen old Vienna plates illustrated in the San Donato catalogue. There was also a cabinet decorated with a great many little Sèvres plaques of curious interest. Among several rich hangings were two portières of the sixteenth century, from the main hall of Prince Demidoff's Palace, and one of Genoa velvet, elaborately worked in bullion, with a central medallion representing St. Michael's victory over the devil.

AN etching by Rajon, after Bonnat, accompanies the October number of Cassell's "Magazine of Art." The picture is called "Don't Cry," and represents a youth kneeling beside a little Italian girl, his left arm placed caressingly around her. The face of the girl is unnaturally mature.

A PORTRAIT of Mr. Street, the architect of the imposing buildings to be occupied as the new courts of justice in London, is to be carved in a corbel supporting an oriel window on the north side of the quadrangle of the court. This "highly interesting and sensible practice of representing the architects of great buildings on the exterior of their works" is commended by The Athenæum. It might be introduced with advantage in New York as a reward of merit or as a frightful example. It would be delightful to see the Boston architect who designed the new Union League Club building pilloried after this fashion.

MONTEZUMA.

The Art Gallery

American Art Galleries.

VIII.

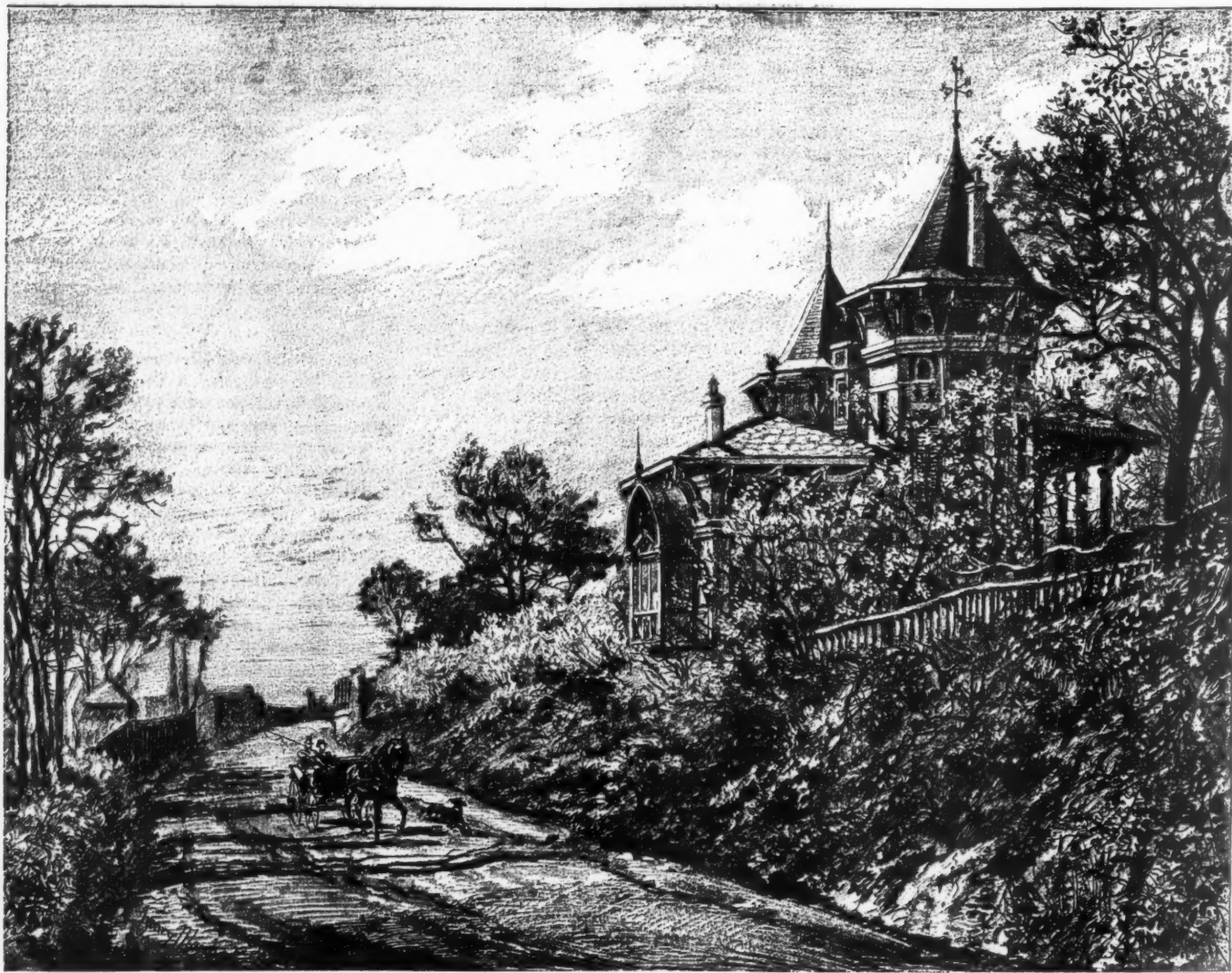
COLLECTION OF WILLIAM T. WALTERS, ESQ.
FIRST NOTICE.

LESURELY Baltimore has her gaudy days when the senators and ambassadors come up from the nation's capital to examine the neighboring civilization of Maryland. On the pretext of testing a new railroad, installing a museum, or celebrating an anniversary, they embrace

Congress of Berlin I have seen our German Secretary of the Interior questioning a suspicious dish of greasy terrapin; in this Council of Nations I have observed the Chinese minister switching with his queue the edible cats of the painter Lambert, or pausing, with an involuntary prayer to Fo, before a monstrous censor from the Summer Palace at Peking. Among the crowded pictures of Mr. Walters' gallery I have noticed the diplomacy of the entire world drop its portfolios to inspect the portfolios of Bonvin's water-colors, and seen the paintings of every living European master submitted to the criticism, vicariously exercised, of the crowned heads of all Europe.

A collection which is occasionally submitted to such international judgment should itself be international.

er, and his "Christian Martyr," in a copy retouched or finished by himself. Here are Millet's "Breaking Flax" and "Potato Gatherers," and the central figures repeated from Breton's superb "End of the Day." Here, recently acquired, are the "Sappho" and "Sister is not at Home" of Alma Tadema, and the large "Venice" of Martin Rico. Here is Fortuny's "Malandria," from the series of the Nights of Rome, and Gérôme's "Duel after the Masquerade," and Villegas' "Slipper Merchant," and Tissot's "Marguerite," and an unapproached "Study from Nature" by Van Marcke, and Meissonier's "Trooper." The gallery is a looking-glass where the art of the nineteenth century can review its exultant bloom, its endless versatility; and also where art can pick out a silver hair or two, the



THE HOME OF SARAH BERNHARDT.

"VILLA DE LA SOLITUDE," ON THE BOULEVARD DU TIR, SAINTE ADRESSE, NEAR HAVRE.

FROM A DRAWING BY HENRY MAUBERT. (SEE PAGE 112.)

the chance of cutting diplomatically the cabbage of hospitality. Baltimore becomes an international council. In this provisional Versailles I have seen the Ambassador of the Queen conferring with the Kaiser's envoy in an American Gallery of Mirrors; in this temporary

In fact, the pictures amassed by Mr. Walters are the complete representation of modern art.

Here are Gleyre's "Illusions Perdues," and Gallait's "Oubli des Douleurs" and "Egmont and Horn." Here is Horace Vernet's "Brigands Surprised by Papal Troops." Here is Delaroche's "Hemicycle," in the smaller replica prepared by the painter for his engrav-

signs of venerable age, for Van der Helst is represented in a matchless "Portrait of Mrs. Schurman," and Gilbert Stuart is present, to gratify American pride with a superb portrait of "Consul Barry."

The "Illusions-Perdues," by the greatest of Swiss painters, Gleyre, was purchased for the Luxembourg Gallery in Paris in one of those generous moments of



SARAH BERNHARDT'S PAINTING IN THE PARIS SALON OF 1880.

"THE YOUNG GIRL AND DEATH." DRAWN FOR THE ART AMATEUR BY CAMILLE PITON, OF NEW YORK.

(SEE PAGE 112.)

the administration when foreign excellence was allowed to receive the award of French purchase. Gleyre, however, had become to all intents and purposes a Parisian, and was conducting one of the most famous academies of the capital. The composition, here seen in a diminished replica, is one of the most delicious poems of our age, a group such as Winterhalter and Dupaty liked to represent, but painted of a different fund of endowment from theirs. It was imagined in 1835, and first shown at the 1843 Salon—an eight years' incubation of a beautiful fancy. At that time the painter was threatened with blindness, an artist's most awful dread, and was travelling for repose in Egypt. Sailing one blinding day on the Nile, oppressed with horrible fears of coming night, he was gratified with a tender and melancholy vision, distinctly borne in upon his sight with the freshness of twilight. He saw a heavenly boat, filled with angels, whose very reflections were plainly inlaid in the water, while their divine songs rang in his ears. The vision sailed along distinctly, and then, just abreast of Abydos, as distinctly stopped, coming to a pause at a tuft of palms, which still stands, as a landmark of the celestial errand. A man of genius knows how to make capital of his exquisite hallucinations. Eight years of application, of applied memory, and the consoling dream, with its whole burden of charm and sadness, was fastened upon the canvas in its full glow of grace and hue. "I cannot be sure that we ever see so much color in the twilight," remarked the artist to me one day in Paris before this composition; and the stricture, rightly understood, is a compliment to the painting, a tribute to its supernatural gift of tint or tone. A description of the "Illusions Perdues" is beautifully interwoven by Sir Arthur Helps in "Friends in Council," and the loveliest of the heavenly faces introduced as the portrait of his English heroine. But the women in the vision are in fact muses, whose inspirations are to fade and become lost in the beholder's old age. An antique bard sits on the shore, and is the recipient of the vision. Stately and noble, his hair dressed in Phœnician curls as for an Adonis festival, his lyre fallen and with broken strings, he sits near a little wharf and by an abortive fig-tree, while a Tyrian galley passes and does not touch at the quay. In it are the muses and Charites, singing from a scroll or beating time or touching the harp, while a winged Eros guides the rudder and scatters roses into the waves. The river brimmed with tide and sunset swells around. When it is said that every figure is a model of lofty grace, and that an ineffable melancholy clasps the whole conception like twilight shadow, enough is told to justify the extraordinary reputation enjoyed by the picture so fortunately acquired by an American collector.

The "Oubli des Douleurs" is perhaps the masterpiece of Gallait, at least in the idyllic line, and the present specimen is veritably by the hand of the great Belgian veteran. "Since I gave M. Gallait the commission to paint the

Forgetfulness of Sorrow' myself," says a letter of Mr. Walters, "and saw him repeatedly engaged upon the work during its progress, its authenticity is, I should think, not questionable." The theme illustrates the troubles of gentle and wandering baladines. The sister droops upon the brother's knees, footsore and sad, a tambourine and a grape-bunch neglected at her feet; the youth, as her head sinks to sleep in his lap, touches with his little finger the strings of a violin, in some faint "chanson de sommeil," and looks down with exquisite compassion to see the birth of the first smile upon the lips of slumber. They sit together upon a stile in a lonely mountain road, and the beholder, past their sorrows, can only see with envy the beauty of their life of "art and liberty," the primitive cares and ready consolations of

their free existence. Another famous subject by Gallait is seen in his rich water-color, a study for his "Egmont and Horn." Alva looks at the decapitated leaders with grim satisfaction, as they lie in state after execution, their stately heads placed near their trunks, a decent drapery laid upon their forms, and a crucifix placed upon their breasts. His vengeance is satisfied, his remorse unawakened. The armies of Charles shall no longer be led by Netherlanders, but by Spain in his person.

"The Suicide" of Decamps was the first work to establish his reputation, and has found its way, through the Blodgett collection, to this gallery. It has blackened greatly with age, and is now in great part invisible, owing to a free use of the tone-painter's perilous luxury, bitume. A little French lithograph, made

said, is horribly pathetic; the sympathy between the lonely victim and the shadow that clusters thickly in every corner is full of meaning. The masterly arrangement of light and shade, adding a burden of horror and mystery, is what establishes the merit of the picture as a work of imagination.

The visit to-day to Mr. Walters' gallery must be a short one. On another occasion, when there are no diplomatists present, I will try to repeat the call, and give more deliberate impressions of the masterpieces I have only named yet, and of some others.

CICERONE.

MARTIN RICO.

In the year 1870 the distinguished artist Fortuny, then oscillating between his native land of Spain and Rome—"Rome, my country," the true birthplace of us all—discovered on a home excursion a charming house in the beautiful nightingale-haunted city of Granada. He thought he could spend an agreeable and fruitful winter there, with his beloved Cecilia de Madrazo, and the beautiful presents she had made him, the fine boy and girl who have served as models in so many of his pictures. As he directed his explorative wanderings through the elm-groves planted by Wellington along the banks of the Darro, or between the prismatic walls of the Alhambra, glittering with azulejo tile-work, it seemed to him that one familiar pleasure would be necessary to complete his happiness. He remembered the tinkle of Martin Rico's guitar. With this accompaniment to complete the concerts of the nightingales, and the communings that two accomplished artists might exchange, it appeared to him that the house in question, No. 1 Realijo Bajo, might become an inspiring home for both the painters. Fortuny wrote to Rico, setting forth the attractions of this housekeeping in partnership. The landscape painter, being unattached and free-footed, was not insensible to his friend's representations, and after an interchange of letters the plan was adopted. "Dear Martin," next wrote Fortuny, in a burst of gratification, "I am delighted to learn you are disposed to come, and I think we shall pass a splendid winter. We can paint as many patios and gitanos (courtyards and gypsies) as we like." In due time the diligence delivered a dark-haired young tourist, who seemed to care as much for his guitar-box as for all the rest of his baggage put together, easels and colors included. The winter was happily passed in the Realijo Bajo residence, on the proposed double plan, and the catgut strings were not dumb. "Rico, who is with us, regales us with his guitar," wrote Fortuny in due season to a mutual acquaintance.

The friendship did not wear itself out, as many friendships might, with this close test. Thereafter, when the figure-painter discovered some site where the landscape elements were stronger than the character subjects, he was uneasy that Rico should be losing it. At the very close of his life, when ordered to Portici by the doctor, he was inspired by the splendor of the Bay of Naples, and modestly renounced his own merits as an interpreter, to exalt those of his comrade. "There are here certain motifs," he wrote to Rico, "which you alone could paint well." But Rico, now confined by invalidism, was already pushing for the farther shores of Italy. Fortuny meant quickly to follow his chum to the silver streets of Venice, where he would doubtless have gratified the world with such a rendering as art has never seen. But the Roman malaria had signed him with its mark, and Fortuny was doomed to die without looking at the Rialto from over his friend's shoulder.

Rico's supreme interpretations of Venice are there-



COSTUME SKETCHES DRAWN BY CHARLES FECHTER.
(SEE PAGE 112.)

in times past by my handsome acquaintance, Eugène Leroux, gives a better idea of the painter's conception than the painting. I believe I noticed the fact, in my late article on Mr. T. G. Appleton's collection, that the artist's water-color sketch of the "Suicide" is in that gentleman's possession. The scene represents the suicide of an artist: this is unhappily no rare topic in France—Marchal took his own life lately; Couturier was only prevented from so doing by an accident, and Léopold Robert and Baron Gros, with several others, were before the mind of Decamps as prototypes of his victim. We see a garret, a rush-bottomed chair and tabouret, a wretched bed, an easel, palette, and skull. On the bedstead, stretched on his back, lies the young suicide, his arm hanging over a pistol which has dropped on the floor. The subject, it need hardly be

fore unvexed by any inconvenient rivalry with Fortuny. He paints the solidity, the metallic weight of its waters, where Fortuny would have captured its transfusion of vibrating air. The sojourns of Rico in Venice have taught him to like Canaletto and Guardi, and have affected even his treatment of other waters. The very banks of the Seine, in his recent pictures, partake of the gray and pewter-like colors of Canaletto's dikes, and his scenes of "French Washerwomen on the Seine" and "Boating-parties on the Seine" (both bought at the Hart-Sherwood sale by Mr. D. O. Mills) have a leaden ponderosity of water, a sheet-metal blink of light, far more characteristic of Canaletto or his pupil than of Fortuny.

Rico, therefore, has the distinction of knowing how to paint shoulder to shoulder with the most magnetic art influence of the day without borrowing its style.

So long ago as the Exposition Universelle of 1867, Martin Rico was ready to exhibit, with no 'prentice-like shortcomings of style. In that year he sent a view of the environs of Gavass, in the Pyrenees, from his Paris

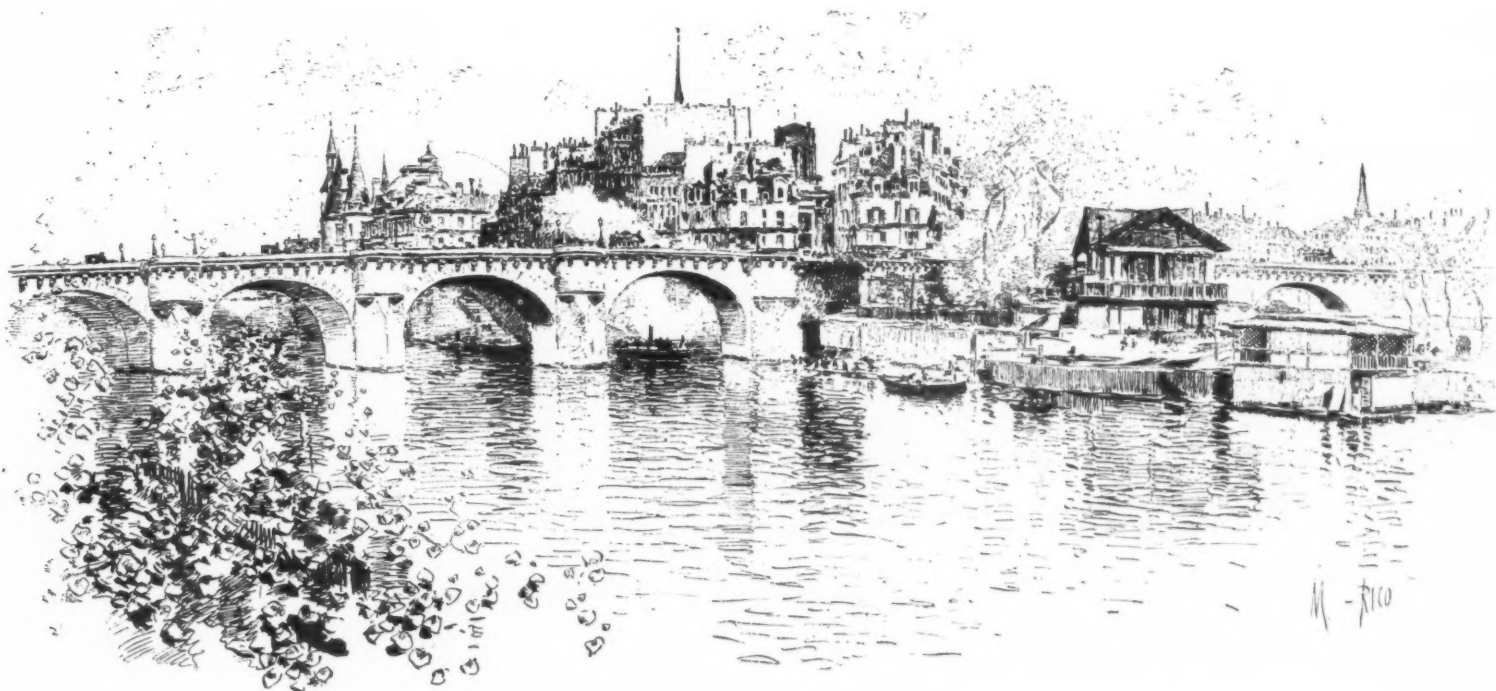
BOSTON CORRESPONDENCE.

ART EXHIBITIONS—A BOY SCULPTOR—STORY OF A SENSATIONAL CARTOON—REMARKABLE ARCHITECTURE.

BOSTON, October 18, 1880.

ALL the present indications regarding the approaching exhibition of contemporary American art are of a very promising character. The interest appears to be extensive, and the artists of your city, as well as our own, are evidently calculating upon an exhibition in which it will be advisable to put one's best foot forward. Indeed the physical conditions of the exhibition necessitate a high standard of admission. The wall-space of the painting-galleries of the museum, even after everything is stowed away that can be removed out of the permanent contents of the museum, is not over-extensive, so that admission to the exhibition will of itself be esteemed something of a recognition by our younger brood of artists at least. What there may be

works here, was accepted "with the congratulations of the jury"—an extraordinary honor for any artist. It is a portrait bust of his grandmother. It is instinct with life and naturalness, a clear and powerful rendering of individuality and character. Accompanying it is a little bronze of a kid's head and neck. The utter babyishness of the kid's nose and mouth, the truthful turn of the muscles of its neck, and the masterly knowledge displayed in affixing its ears, which look ready to wag "as quick as a wink" should a fly hover about them, the liveliness, humor and originality which make a little subject that is trite enough in such bronzes a work of striking interest, charm and fascination, all stamp the production as one of a rare talent. It is pleasant to know that such talent is in good keeping; that the gifted boy's parents understand the value of his endowment; that they have higher views than to push him as a prodigy; that he is to be allowed to have his childhood out boy-fashion, working only at his own sweet will; but that his own choice of amusement takes him to the Paris galleries and his home work-room; that a



"VIEW OF PARIS FROM THE SEINE." DRAWN BY MARTIN RICO.
(SEE PAGE 112.)

studio, No. 13 Rue de l'Oratoire. To that of 1878 he contributed such selections as "A By-Street in Venice," and "Stairway in the House of Pilate in Seville." Venice has enthralled him with her spell, and he gives the greater part of his attention to interpreting her charms. A view of Venice, almost all water, with but a fringe of distant buildings against the sky, ornaments the collection of Mr. Anthony J. Drexel. Another, where the buildings fill the foreground and assume a brilliant importance, has recently been added to the gallery of Mr. William T. Walters. A third, with the Piazza and the gondolas of the Slaves' Quay, is a lively attraction in Mr. Henry C. Gibson's collection.

Thus Martin Rico, however he may dally with other streams, is wedded to the Grand Canal. To this chosen scene he brings up the rarest qualities of interpretation. The Venice of Turner is hazy, the Venice of Canaletto is zinc, the Venice of Guardi is like an architect's elevation, the Venice of Ziem is like a gauze veil, while the Venice of Rico is crisp, rustling, graphic, with the burnished look of metal in the crucible about its waves, and the biting shadows of southern noon about its architecture. EDWARD STRAHAN.

of undiscovered talent in this class of workers is one of the most exciting subjects of speculation in connection with the exhibition, among those who have had some knowledge of the art schools during the past two or three years.

The last monthly exhibition of the St. Botolph Club was not particularly rich in fresh work. Indeed, judging by what has thus far appeared, or rather not appeared, the past summer has not been an "apple year" for the artists. There was a new portrait by F. P. Vinton, a couple of characteristic poetic marines by Bunce of New York, and some broad and tender water-colors by J. Foxcroft Cole, who has also added etching to his recent excursions outside the field of landscape painting after the great modern French school, of which he is one of the very best American illustrators. But the sensation of the collection was a couple of pieces of modelling by the boy sculptor, Bartlett, the French son of the well-known Boston sculptor of that name. I say French son because the boy was born and has always lived in France, and his mother is a Frenchwoman. He is the youngest sculptor ever admitted to the French Salon, and his Salon piece, which is one of the two

school he is a somewhat remarkable scholar in the classics; and that the eminent sculptor, Fremiet, is a near neighbor and friend of the family.

A vast cartoon on wrapping-paper is the last sensation in art here. It fills the whole of one side of the room devoted to water-colors at the Art Museum during special exhibitions. It is itself a water-color, twelve feet by twenty! It is a curiosity in art in more ways than one. The subject is "Daniel in the Lion's Den," which indicates somewhat the period and school of modern art which it represents: the English school of the last generation. Daniel—a very handsome man, by the way, with fine eyes, rolled heavenward, and neatly dressed hair and beard—in a red mantle with blue skirts, kneels in the middle; a beautiful lady angel in pinks and purples hovers just above him with a protecting gesture, and the lions are disposed around the lower sides with the regularity of composition of the illustrated frontispiece to a subscription Family Bible. But these beasts are not to be sneezed at. As drawings of animals they must command the most respectful study and unequivocal admiration. The strength and massiveness of the king of beasts are not merely general-

ized, but built up out of the hard facts of his anatomy, the broad, heavy paw, the thick foreleg and the lithe flank. The majestic face is not exaggerated in its semi-human expression, but whether he be gone to sleep in desperation over Daniel, or be wide awake watching his chance for a piece of a truly good man, his expression is simply of nature's own ferocity and brute blankness—not the caricature of human character with which Landseer saw fit to endow his animals. Seeing this truthful reserve and loyal respect for "the modesty of nature," one listens with patience to the tale of the artist's having bought and supported the animals he used as models in this picture. The rest of the story of the picture is less relevant artistically. It is that the artist, who was an Englishman named Burbank, painted the cartoon as a "slight token" of the love he bore an American young lady, whose spirit, for she had passed on before, he averred guarded him from the temptations amid which an artist is cast, and whose father, being a wealthy man, he thought might like to buy the picture. The New York gentleman did not, however, buy the painting, at least not until the painter too had passed on. Then poetic justice decreed that the huge roll of paper should lie on his hands for twenty years, a huge conundrum perpetually demanding what should be done with it. I pass over the twenty years during which the roll lay pressing upon the daily life of the poor gentleman in the top of his house. He did not forget it was there, nor did his heir, who has turned it over to the Froebel Union, to be disposed of to aid the cause of Kindergartenism in America. That is why it is now unrolled and exposed, with a large wrinkle or two of twenty years' gathering raised down across the middle of it. As I have said, the drawing of the lions and the clever way in which their fur, and their claws and thews under their fur, and the tight-shut eyes of their sleep, and their natural relaxed attitudes therein, are painted, are sufficient justification for its resurrection. But it does take up a good deal of room.

The Art Club is still adhering to its ambitious project of building an elegant house on the square on the Back Bay on which front Trinity Church, the Art Museum, and the new Old South, and near by which the new Public Library is to be reared, making, with the Institute of Technology and Natural History Museum, the Hotel Brunswick and the new marble Hotel Vendôme in the same neighborhood, an unsurpassed display of stately and beautiful architecture. The most striking thing in architecture however, even in this splendid district, is the new house of Rev. Dr. Phillips Brooks, the bachelor minister of Trinity. It is an "Early English" cottage,

in brick and terra-cotta, with a low, rambling, tiled roof, full of little dormer windows. It is a triumph of oddity, in fact, so unique in its too conscious cot-like humility and sixteenth century quaintness as to be a bit sensational and unbecoming to its owner, so many good people think. The disadvantage of this sort of cot building in growing cities is that the next house to the lowly one of this high-priced variety of simplicity is more likely than not to be one of the regulation city-block houses, so that a lofty brick dead-wall must forever be towering above the terra-cotta cot in place of the foliage that should be there to carry out the old English idea,

THE MEDIEVAL ARTIST'S COLOR-BOX.

II.

CONTINUING his remarks upon the artist's materials of the middle ages, Mr. W. Holman Hunt says:

On taking a retrospective survey of painting, from the days when the process called oil-painting was first invented by the Van Eycks, the most remarkable fact that arrests our attention is that the earliest works are still the brightest as to light and the strongest in color, the most ambitious in these particulars originally, and the best preserved in white and color to this day. A

magnifying-glass reveals no defect in the ground, beyond the existence of some minute cracks, caused apparently by the dilatation and contraction of the wood or the canvas, which has caused the enamelled surface to form itself into separate but closely adjacent and fitting parts, like the surfaces divided on a crackle jar. The most precarious of colors, the brightest green, and even the yellows, inclining to dandelion tint, are perfectly preserved; and these are the most unstable of all pigments in this day. I remember a picture in the Uffizi, by the Bellini school—if not by the father of the Venetian school—where this last-named most rarely secure variety of color, though not of the intensest, is of beautiful pure character, and as unchanged as on the day the picture left the artist's studio. The Van Eyck in our National Gallery will tell of the green, as it will also, in the brass work, testify to the perfection of the tint called now lemon yellow. It is needless to single out pictures with examples of perfect blues, for nearly every quattro cento painting has these; some distinctly painted with ultramarine, but others of a more steel-tarnished tint, which, in these days, would require Prussian or Antwerp blue. Of crimsons there is every variety in perfection. Of purples there are but few examples. Purple was not often used by the old masters; a warm tone of this is in the vest of the standing-up figure in the "Adoration of the Magi," called Gior-

gione in our gallery; another is in a portrait, by Titian, at Temple Newsome. Our unfinished Michael Angelo will convince us that they knew perfectly how to make the most precious tint of vermilion—the orange tone—permanent; and many other pictures in our collection in Trafalgar Square will prove the perfection of durability of other shades of cinnabars. In the "Vision of Ezekiel," by Raffaele, in the Uffizi, the sky is painted with an intense lemon yellow, which has no taint of failing in it. The "Bacchus and Ariadne" will show many triumphs in dealing with difficult pigments, in addition to the staunch quality of the orpiment on the

COLORS AND HINTS FOR FIGURE PAINTING.

The following instructive table of oil, water, and mineral colors for use in figure painting has been prepared for THE ART AMATEUR by Prof. Camille Piton as a general guide for beginners:

	OIL PAINTING.	WATER-COLOR PAINTING.	CHINA PAINTING.
<i>Palettes for Figure Painting.</i>	White. Naples Yellow. Yellow ochre. Light red. Venetian red. Indian red. Raw umber. Raw sienna. Burnt sienna. Vermilion. Rose madder. Van Dyke brown. Ivory black. Cobalt. Ultramarine. Lake.	Indian yellow. Venetian red. Indian red. Vermilion. Pink madder. Brown madder. Cobalt blue. Sepia. Van Dyke brown. Yellow ochre. Lake.	Carnation No. 1. Carnation No. 2. Ivory yellow. Yellow for mixing. Brown No. 108. Brown bitume. Yellow brown. Yellow ochre. Iron violet. Gray No. 1. Warm gray. Greenish blue. Black.
<i>Lips.</i>	Vermilion. Rose madder. Lake. Light red.	Vermilion. Pink madder.	Carnation No. 1. Carnation No. 2. Grays. Iron violet.
<i>Strong Touches about Mouth, Nostrils, and Eyes.</i>	Lake. Burnt sienna. Van Dyke brown.	Indian red. Cobalt. Indian yellow.	Iron violet. Brown. Blue.
<i>General Flesh Colors.</i>	White. Naples yellow. Vermilion. Light red.	Indian yellow. Venetian red.	Ivory yellow. Carnation No. 1. Carnation No. 2.
<i>General Shadow Tints.</i>	Indian red. Raw umber. Black.	Sepia. Brown madder. Pink madder. Indian red, lowered with cobalt.	Browns. Bitume. Yellow brown. Brown No. 108.
<i>Hair,</i>	<i>Brown,</i>	Umbers. Sienna. Van Dyke brown.	Browns. Sepia.
	<i>Blonde,</i>	White. Naples yellow. Raw umber. Burnt sienna.	Ivory yellow. Yellow brown. Brown No. 108. Brown bitume. Sepia.
	<i>Black,</i>	Black. Umber. Naples yellow.	Sepia. Black.
<i>Eyes,</i>	<i>Blue,</i>	Ultramarine. Grays. White.	Sky blue. Blue green. Gray.
	<i>Brown,</i>	Umber. Black. Light Red. White.	Yellow brown. Brown bitume. Sepia.
	<i>Gray,</i>	Cobalt. Light Red. Gray. White.	Gray. Black.

The following are Prof. Piton's general rules for figure painting:

1. The drawing must be as perfect as possible, with the shadows and half-tints fully indicated.
2. All the shadows of flesh must have gray edges.
3. The darkest parts of shadows are near their edges, the middle being lighted by reflected light.
4. Strong shadows of flesh always incline to red.
5. Put gray tints between the hair and the flesh, bluish tints on the temples, and greenish tints over the sockets of the eyes.
6. The colors should always be bright and pure, especially in water-color and china painting; do not mix too many colors at a time; the simpler the painting, the better the effect.

and presenting a disfigurement to the street that must also be permanent.

GRETA.

THE judges for the Prize Competition designs of the Decorative Art Society of Baltimore will have rendered their decisions before our next number appears. On "painted articles" the judges are Miss Grace Carter, of South Kensington; Miss Adams, Miss Eaton (chairman of the China Committee), and Messrs. Goodyear and Volkman, of New York. On portières, the judges are Miss Carter, Mr. Goodyear, and Mrs. Reed.

scarf of the nymph with the cymbals. The greens of the vegetation are of a stronger color than we find in most of Titian's landscapes, although not anywhere so remarkable as an exquisite apple-green used by him on the sleeve of the Virgin in a picture of the "Madonna and Child" at Munich. The Veronese of "The Consecration of St. Nicholas," in our National Gallery, although terribly ruined by a wash of some dark decoction administered by the dealer at the beginning of this century (because, before, it was refused by purchasers as too bright for their perfect taste), still shows the vestiges of a strong green, managed most artistically and with perfect mechanical success. Tintoretto's "St. George and the Dragon" gives the blue-like steel tarnish, of which he used so much. Many of his pictures give purple lake still without change.

Rembrandt and Rubens both relied upon the stability of their colors. In the first-named there is no intensity, but every tint now appears to be exactly what the artist, after consummate self-culture, and due reflection and balancing for the particular object, had determined it should remain. In the exquisite portrait of himself in our gallery—painted, probably, with simple earths mixed with white and perhaps a little Naples yellow—there are touches of tempered vermilion on the eyes which would suggest that this had been put on cautiously in a final glaze; but, in the portrait of a child at Kensington, once said to have been a portrait of our William III., there is a rich paste of luscious color in which vermilion assuredly forms part. In portraits by Rubens it is impossible to be mistaken in identifying this color mixed with white in which condition it is said to be most tried. A friend, after a visit to Belgium, once remarked to me, that the mixture of vermilion in the flesh by Rubens endures so perfectly that it is a misfortune to this florid master's reputation. When, however, used as in the "Chapeau de Poile," it can only make us envy the painter. The portrait of Gervartius, by Vandyck, was said to have been carried about by Vandyck in his color-box, as an example of the ability of the painter; it remains now as a proof of the great mastery he had, not only in art, but in the mechanical skill over the materials with which he worked; for no picture could be in a more perfect state, either as to color, texture, or freedom from marks of disintegration of any kind. The "Paul de Hooze," in our National Gallery, painted in 1658, is clear as a quattro cento work, and is conclusive as to the safety of mixing orange vermilion with white.

In leaving the evidence which the pictures by the old masters afford of the excellence of the system they adopted, it is edifying to reflect upon their comparative poverty in pigments, when ranging in brightness or depth, beyond the simple earths. The early Florentine painters had for blue, after the perfect one, ultramarine, biadetto, known now as verditer, a German or Hungarian natural mineral, and indigo. For yellows they had massicot, and, for the orangy tint, orpiment—both of which are treacherous in unscientific hands; they had Naples yellow, which has since been discarded as undeserving of confidence, and gamboge, which is now scarcely looked upon as a pigment suitable for oil. For reds, they had a crimson made from Brazil-wood, and the color called dragon's blood; also purple lake—now distrusted—orange, lead, vermilion, and a red earth, of superior brightness, called hematite, or sinopia. For greens they had verdigris and a second copper-like emerald-green, neither of which need now, for mixed tints, be tried by the boldest of colorists. A purple tint, made by crushing amethysts, appears also in the list. In other parts of Europe, as a dye, a crimson existed of the most invaluable strength and permanence, called kermes. The Venetians early seem to have used the color in oil. Madder was also in requisition for painting; but these two precious crimsons were both driven out by cochineal, which retained its unmerited supremacy in the color-box until the beginning of this century, when madder again appeared. Kermes has not yet revived in a form for use in oil. In addition to these pigments, there was asphaltum, which first appears in Titian's time; and there are records of colors made from flowers—yellow from crocuses, purple from violets, and a crimson from ivy juice, which gave us our name lake. If these further colors were an addition to their store, the skill which enabled them to produce so good and lasting an effect with them deserves further admiration; and their use gives a further reason for admiring the perfect practical skill of the old masters.

The Print Collector.

LONGHI'S IDEAL COLLECTION.

II.

THE following is the remainder of Longhi's ideal catalogue, begun in our last issue:

ENGRAVER.	SUBJECT.	VALUE IN LIRE, 1830.	VALUE IN LIRE, 1880.
Woollett.....	Death of General Wolf.....	450.....	500
".....	Battle of La Hogue.....	350.....	425
".....	Claude's Bridge.....	140.....	250
".....	Eneas and Dido.....	130.....	170
".....	The Spanish Pointer.....	120.....	210
".....	Celadon and Amelia.....	40.....	85
".....	Ceyx and Alcyone.....	40.....	85
".....	Cicero's Villa.....	40.....	90
".....	Solitude.....	40.....	100
".....	Phaeton.....	60.....	175
".....	Niobe.....	70.....	175
".....	Macbeth.....	40.....	100
".....	Morning.....	40.....	90
".....	Evening.....	40.....	90
".....	The Castle.....	60.....	125
Porporati.....	Correggio's Madonna.....	60.....	94
".....	Girl Retiring.....	50.....	80
".....	Leda and the Swan.....	58.....	110
".....	Girl and Dog.....	36.....	65
".....	Venus Caressing Cupid.....	45.....	190
".....	Death of Abel.....	48.....	95
".....	Susannah at the Bath.....	36.....	85
Vangelisty.....	Pyramus and Thisbe.....	30.....	64
Sharp.....	Doctors of the Church.....	60.....	340
".....	The Witch of Endor.....	54.....	95
".....	Portrait of John Hunter.....	60.....	180
".....	Portrait of Boulton.....	50.....	135
".....	Sortie from Gibraltar.....	90.....	200
".....	Alfred the Great.....	60.....	110
".....	King Charles I.....	70.....	100
Bervie.....	Louis XVI.....	170.....	315
".....	Portrait of De Meilhan.....	50.....	62
".....	Dejanira and the Centaur.....	69.....	115
".....	Education of Achilles.....	69.....	115
".....	St. John in the Desert.....	55.....	90
".....	The Laocöon.....	120.....	150
Fr. Müller.....	The Sistine Madonna.....	250.....	2700
".....	St. John.....	50.....	280
Vorstermans.....	The Nativity.....	250.....	320
".....	Descent from the Cross.....	180.....	400
".....	Adoration of the Magi.....	400.....	440
S. à Bolswort.....	The Assumption.....	100.....	225
".....	St. Cecilia.....	90.....	175
".....	The Lion Hunt.....	150.....	310
Pontius.....	Presentation in the Temple.....	160.....	200
".....	The Head of Ciro.....	360.....	360
".....	Christ and St. Roch.....	200.....	230
Hollar.....	The Hare.....	60.....	120
".....	Antwerp Cathedral.....	70.....	265
".....	The Magdalen.....	50.....	145
Rembrandt.....	Resurrection of Lazarus.....	400.....	1000
".....	Descent from the Cross.....	360.....	950
".....	The Great Ecce Homo.....	400.....	8000
".....	Burgomaster Six.....	1200.....	7000
".....	The Great Coppenol.....	900.....	7500
".....	The Advocate Tolling.....	700.....	8500
".....	The Gold-weigher.....	500.....	3000
".....	The Goldsmith Lutma.....	400.....	1600
".....	The Good Samaritan.....	700.....	3600
Cornelius Visscher.....	Portrait of Bouma.....	180.....	300
".....	" " "The Man with Pistols".....	260.....	550
".....	" " "The Pancake-woman".....	300.....	560
".....	" " "The Violon Player".....	180.....	220
François Poilly.....	The Communion of St. Charles.....	98.....	115
".....	" " "Holy Family".....	75.....	100
".....	" " "The Adoration".....	200.....	230
Robert Nanteuil.....	Portrait of "Pomponne".....	120.....	375
".....	" " "The Advocate of Holland".....	110.....	200
".....	" " "Bust of Louis XIV".....	260.....	300
Nicolas Pitau.....	Dead Christ.....	150.....	150
".....	Portrait of Alexandre Petario.....	45.....	50
Antoine Mas on.....	Christ and Disciples at Emaus.....	300.....	450
".....	" " "Portrait of the Duke d'Har-court".....	280.....	500
".....	" " "Portrait of Brisacier".....	160.....	275
".....	" " "Charrier".....	130.....	220
".....	" " "Guido Patin".....	100.....	120
Gerard Andran.....	Triumph of Alexander.....	1000.....	1200
".....	" " "Time and Truth".....	90.....	100
".....	" " "Eneas and Anchises".....	70.....	95
".....	" " "The Plague".....	110.....	125
".....	" " "The Baptism".....	150.....	180
Edelink.....	Raphael's Holy Family.....	500.....	1400
".....	Philippe de Champagne.....	370.....	540
".....	Le Brun's Crucifixion.....	260.....	350
".....	Magdalen Repenting.....	280.....	320
".....	Tent of Darius.....	400.....	650

Chereau.....	Portrait of Pecourt.....	60.....	80
".....	Cardinal de Polignac.....	80.....	100
P. J. Drevet.....	Portrait of Bossuet.....	260.....	450
".....	Samuel Bernard.....	150.....	240
".....	Cardinal Dubois.....	80.....	125
".....	Presentation in the Ten ple.....	300.....	300
Schmidt.....	Portrait of Latour.....	80.....	160
".....	Prince Esterhazy.....	70.....	150
".....	Empress Elizabeth.....	80.....	145
".....	Raising Jairus' Daughter.....	60.....	120
".....	Presentation in the Temple.....	60.....	120
Daullé.....	Princess Clementina.....	50.....	60
".....	Correggio's Magdalen.....	40.....	40
Balechow.....	Saint Genevieve.....	200.....	310
".....	The Calm.....	100.....	200
".....	The Storm.....	100.....	200
".....	Portrait of Augustus III.....	500.....	400
Wille.....	The Satin Gown.....	170.....	300
".....	Death of Cleopatra.....	150.....	260
".....	Travelling Musicians.....	250.....	335
".....	Family Concert.....	140.....	300
".....	"Le Petit Physicien".....	50.....	115
".....	The Reader.....	50.....	160
".....	The Winder.....	50.....	160
".....	Portrait of Phelypeaux.....	64.....	140
".....	Portrait of Marigny.....	36.....	90
".....	Dutch Housewife.....	30.....	85
Strange.....	Portrait of Charles I.....	70.....	165
".....	" " "in Ermine Robes".....	60.....	140
".....	Titian's Venus.....	70.....	175
".....	Titian's Danaë.....	60.....	175
".....	The Archangel.....	40.....	100
".....	The Madonna, after Guido.....	40.....	100
Ear'om.....	The Drawing Academy.....	280.....	340
".....	Count Ugolino.....	90.....	170
".....	The Flower Piece.....	120.....	250
".....	The Fruit Piece.....	120.....	250
Bartolozzi.....	Clytie.....	70.....	110
".....	Cipriani's Diploma.....	90.....	115
".....	Orlando and Olympia.....	60.....	85
".....	Dido.....	60.....	90
".....	Death of Lord Chatham.....	260.....	350
Volpato.....	Raphael's "Stanza".....	280.....	500

In completing the list of Longhi's ideal collection of prints, it may be well to give some account of the illustrious engraver himself and his school.

According to Beretta's book, "Della Vita, Delle Opere, ed Opinioni del Cavaliero Giuseppe Longhi," published at Milan in 1837, Longhi was born at Monza in 1766, and died at Milan in 1831. He came of a good family, and received an excellent education. He had a decided taste for literary composition, and a facility in the construction of verse. This latter gift, however, is not so rare in the facile Italian language as in our tougher English tongue. The literary quality of Longhi's work, "La Calcografia," is of a high order, although he makes no attempt at "fine writing." While he does not disguise his just pride in his own engraved work, he is still prouder of the artistic achievements of his pupils, some of whom he declares to have surpassed himself. He was evidently a man whose love and respect for art quite overcame any petty sentiment of jealousy; and in the history of engraving there is no brighter page than the record of the achievements of Longhi and his pupils. There is, indeed, but one parallel in the history of the art, being the school founded in Paris about fifty years earlier by the renowned old master John George Wille, whom we may call the grandfather in art of Longhi; the latter having studied engraving under Vangelisty, who was himself a pupil of Wille.

These Milanese engravers have given to the world some of the very best reproductions of the great Italian paintings. Longhi's own reputation rests chiefly on his prints of Raphael's "Sposalizio" or Marriage of the Virgin, and his beautiful reproduction of Correggio's Reclining Magdalen, from the precious original in the Dresden Gallery. At the sale of the collection of Macready, the tragedian, in London, a proof of the Sposalizio brought £74; and the writer offered £70 in vain in London recently for a proof of the Magdalen, which Longhi records that he used to sell for 24 lire—less than one pound sterling.

Perhaps the most admired of the twenty-five engravers who originally formed the Longhi school was Pietro Anderloni. His print of Raphael's "Judgment of Solomon" is a masterpiece.

Giovita Garavaglia was also a great engraver, as may be seen by his beautiful large print of the "Meeting of Jacob and Rachel," after Appiani, and his equally fine rendition of Carlo Dolci's Magdalen. One of Longhi's most capable pupils was a woman, Caterina Piotti. Her most admired print is the "Semiramis" of Guercino. This beautiful engraving won the prize of the Milan Academy in 1830.

CERAMICS

CHINESE POTTERY AND PORCELAIN.



THE discovery of the secrets of the manufacture of art pottery in China is claimed so long ago as B.C. 2698-2599, during the reign of the Emperor Hoang-ti, and whether this date be speculative or accurate, the discovery is

doubtless of great antiquity. It is very probable that, like other nations, the Chinese learned the arts gradually, and that improvements upon improvements had resulted in some degree of perfection, while the world was young, and this wonderful people, so prepared for a development of art, by their high state of civilization, took the more readily to ceramics from the scarcity of marbles with which to decorate their architecture.

Chinese pottery differs from any other in the density of its paste, and for this reason has not unfrequently been confounded with porcelain, the special characteristic of which, translucency, however, is absent. Some of the earlier productions are of a dull brownish-red color. An ornament peculiar to the Chinese potters, and adopted at an early date, was the crackle; this is generally found of a brownish-gray, and relieved by raised ornaments of a dark ferruginous color, much resembling bronze; handles of this kind consist of kylins' heads, with movable rings placed inside the teeth; circular ornaments are also found, some three or four upon a vase, at irregular intervals, about the size of a silver quarter, with seal-like impressions, and bands of the same bronze-like paste round the lips and bodies of the vases. The crackle appearance is produced by a very simple method; the body or pâte being made more sensitive to heat and expansion than the coating, or glaze, only a little manipulation is required to cause the cracks all over the surface to be more or less frequent, and so form crackle of a larger or smaller pattern; black, and sometimes red, were then rubbed into these tiny cracks to give this curious decoration a more marked form.

There is much variety in the colored glazes which are thus crackled. Some colors, such as turquoise-blue and apple-green, seem nearly always to assume a crackled appearance; others, such as reds, are rarely affected. The color chiefly selected is a grayish white; the forms are archaic, and with ornaments in dark brown, occasionally gilt. The crackled appearance, though now always artificial, owes doubtless its origin, in the first instance, to accident, and at an early period. Some of the vases of the Sung dynasty (A.D. 960-1270) are noticed as being crackled. The productions of the two brothers Chang, who lived under that dynasty, were distinguished by one being crackled and the other not. Crackled vases were called Tui-Khi yas, under the southern Sung dynasty (1127-1279). The way in which the size of the crackle is regulated seems to be indicated in one of the receipts for making crackled vases, given in the History of King-te-chin (p. 214), from which we learn that the material of the glaze was to be finely or coarsely worked, according to the size of the crackle required.

The oldest known specimens of Chinese porcelain are white. A piece of this kind of pure white, without gold or color, is extremely rare, and is seldom seen unless in a cabinet. White ware is still made in China. Specimens of the older periods are distinguished from modern by the fineness of paste and beauty of glaze. There are two shades of white, one tending to a creamy, the other toward a bluish white.

Next to the old white, in point of rarity, are old specimens of the bluish or sea-green tint, termed by the French "celadon." In the Avery collection of porcelains in the Metropolitan Museum of Art are pieces of "celadon fleuré," "crackle celadon," and "starch blue." The student of ceramics cannot fail to derive much benefit from carefully comparing the varied examples of this useful collection, which is arranged in the north gallery of the large hall in wall cases, and in

"shinsha." "Splash" vases are also met with in other colors.

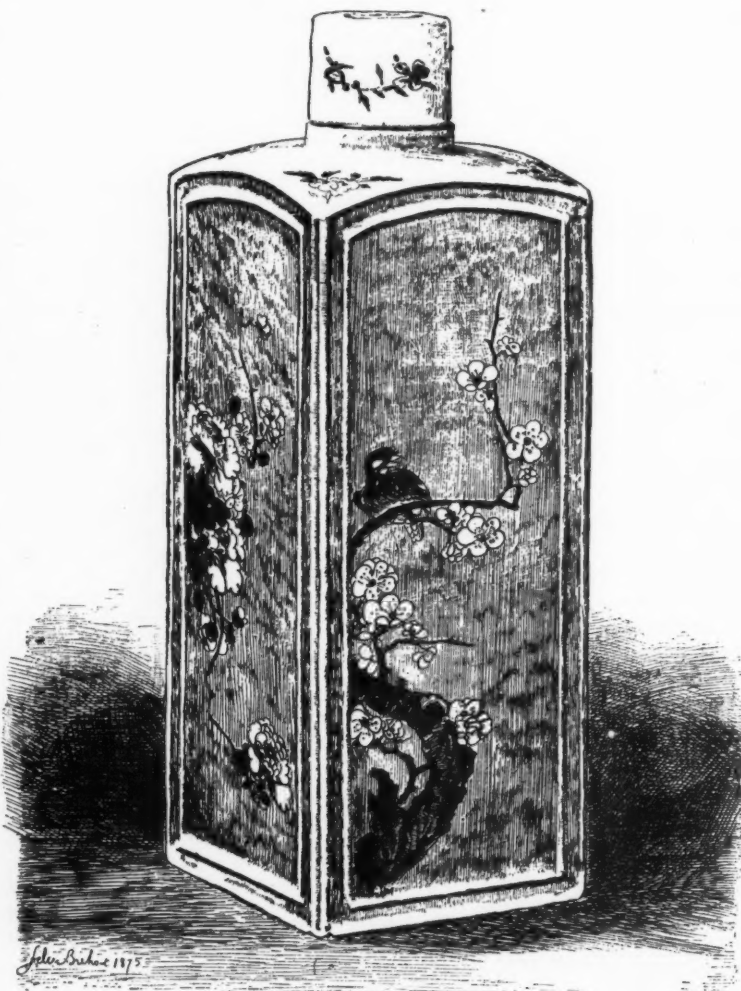
This style of ornamentation shows considerable knowledge of chemistry. It has been supposed that these agate-like specimens were the result of mistakes or misfires, but there is now no doubt that the Chinese set a very high value on the potter's art, and endeavored to make specimens in imitation of many beautiful agates. It was well known that metallic oxides were susceptible of influence by oxygen; and by bold manipulation in the furnace, with a strong current of air, the oxygen would combine with the metal in fusion, the introduction of thick smoke would absorb the oxygen, and, causing the destruction of the oxide, give the color of the pure metal. To such an extent was this science of decoration perfected, that it was possible to imitate a ripe fruit somewhat resembling our peach, with its many varied and beautiful tints, entirely by this process, and without the aid of the pencil.

Blue glazes must have come into use in very early times, as blue is stated to have been the color of the vases of the Tsin dynasty (A.D. 265-419). The tints appear to have varied greatly, one of the most celebrated being the blue of the sky after rain, which was the tint selected for the use of the palace by the Emperor Chi-tsung (954-959). Specimens with a deep blue glaze are known in Japan as "Ruri." The purple glaze is another beautiful variety. Specimens of this color are mentioned as early as the Sung dynasty (960-1279). The brown and coffee-colored glazes do not appear to be very ancient, as Père d'Entrecolles, writing in 1712, mentions them as recent inventions.

A brilliant black glaze is by no means common, excepting where it is used in combination with gilding. It is said to date from the reign of the Emperor Keenlung (1736-1795). It differs from the black ground of the painted wares, which are of a dull black glazed over with green.

The "liver red" is very old and rare. The glaze was a secret of the famous Lang family of potters, who became extinct in the year 1610. Their pottery fetches great prices at Peking. The Chinese have never been able successfully to imitate the ware.

For decorative purposes pieces in solid color are sometimes remarkably effective. Besides the colors we have named there are turquoise, robin's egg and apple-green. Examples of all of these are to be seen in the Avery collection, or if one does not wish to travel so far as the Central Park, good specimens of nearly all varieties may generally be seen at Messrs. Watson & Co.'s



WHITE CHINESE PORCELAIN BOTTLE.

IN THE COLLECTION OF PH. BURTY.

upright and table cases in the front of the gallery near the west end.

Yellow glazed porcelain is much valued by collectors, owing to the supposed scarcity of specimens of this color, it being the imperial color of the later dynasties. What is known as imperial yellow is extremely rare, its use being confined to the royal household. Other shades of yellow are less rare, but are much prized, particularly the mustard yellow.

The red glaze is of considerable antiquity; some of the vases made under the Sung dynasty, at Tsing-cheon are mentioned as resembling chiselled red jade. One tint, the "sang de bœuf" of French collectors, is much valued in China. Sometimes portions of red glazed vases appear purple, owing probably to a different chemical condition of the coloring matter in those parts. This variety is called by the Japanese

bric-à-brac rooms.

A large proportion of the specimens of Chinese porcelain which have found their way into collections are decorated simply in blue. The color is painted on the unburned clay before the glazing is applied, and it assumes its brilliant appearance under the influence of the furnace. It is to this, no doubt, that it owes much of its charm, as the glaze preserves it from injury, and gives the object a fresh and clean appearance. It is probable that the earliest specimens of painted decoration on porcelain were executed in blue alone, and such paintings have retained their prestige among Chinese collectors. Various kinds of blue are mentioned in the History of King-te-chin, but most of those employed seem to be different preparations of cobaltiferous ores of manganese. Chinese writers state that in the period Ching-hwa (1465-1488) the supply of the fines

blue failed. It is therefore likely that many of the specimens of fine blue that bear the date of that period belong to a later time, and most probably to the period Kang-he (1661-1722). At any rate, when we find such early dates on dishes, plates, and other objects of European forms, we may conclude that they are the productions of a far later time.

Blue and white porcelain has long been much esteemed in Holland, where it furnished the models for much of the glazed pottery made at Delft. In France but little attention seems to have been devoted to this class, and in England, till lately, so little was it esteemed that innumerable specimens, including even those of high quality, were hopelessly spoiled by being daubed over with red, green and gold (unfortunately burned in) in order to render them salable. At this time, however, the collecting of blue and white is greatly the fashion in that country, where it commands higher prices than can be obtained elsewhere.

At the Paris Universal Exposition of 1878, the Chinese had a large and important exhibition of fine pottery. Many of their articles were of extraordinary merit in executive skill, especially some large and fine vases decorated in cloisonné, which were scarcely less wonderful than those which added so much to the attractiveness of the Japanese exhibit. They sent some vases of enormous size, all excellently potted and fired, each of them being one entire piece; no binding together with metal bands, feet, and handles, but all honestly fired in the same mass, as shown at the exhibition.

Most of the objects which we have selected for illustration were exhibited at the Exposition. They are, however, all old and rare pieces, superior in their way to anything made in China at the present time. The chief collectors and dealers who exhibited were Messrs. M. O. du Sartel, Poirer, Taigny, Sichel, Bing and Mme. Duvanchel. Our illustrations are perhaps sufficiently described in the titles. We may add a few words, however, concerning the very curious red porcelain plate with the crowing cock. The piece is of extraordinary size and almost unique in decoration. It is veined to imitate wood, and the prominent objects are brought out with great power in brilliant enamel.

It would be useless to attempt to describe the many varieties of style of porcelain painted in colors over the glaze. The principal classes into which it has been divided by Jacquemart are (1) "Famille Chrysanthemo-peonienne," so called from the prevalence of the flowers of the chrysanthemum and peony; (2) "Famille Verte," the "green enamel" of collectors, which owes its name to the prevalence of brilliant green, generally laid on in thick patches and (3) "Famille Rose," a porcelain distinguished by a totally different tone of coloring, and generally more modern than the last. Under this classification, Jacquemart includes specimens which some connoisseurs would call Japanese and omits others unquestionably Chinese.

In the "Famille Rose" there is a prevalence of half tints and broken colors and a beautiful ruby color, derived from gold, makes its appearance. In this class should be included the delicate egg-shell plates, with ruby backs, most of which, however, M. Jacquemart has, on very slender grounds, classed as Japanese. The subjects, costumes, and details are completely Chinese, and do not at all resemble other known Japanese works of art. Moreover, egg-shell is said not to have been made in Japan before 1800 to 1820. This beautiful ware is probably not anterior to the last century; one specimen in the collection is dated 1721, and another bears the mark of the period Yung-Ching (1723-1736.) To this class also belong the fine and delicate vases which Jacquemart terms Mandarin vases, and which, by a strange chain of reasoning, he attributes to Japan. They bear Chinese figures and groups, sub-

jects which would be quite out of place in Japan. This error is partly a consequence of attributing the egg-shell plates above mentioned to Japan, as similar rich diapers occur on both. It is probable that the bulk of this porcelain was made for the European market.

As the Hieratic law, forbidding the likeness of any

has been passed over as a Chinese oddity by the uninitiated, has its own distinct meaning. As with the devices, so with the forms, figures and colors; thus, the Ming dynasty adopted green as their livery, the Tai-tsing took the color of the earth, yellow, and the Thang dynasty required it should be white.

The plan of a vase, the observation of its angles, or the division of its decoration, would enlighten us upon its religious destination or the rank of him who was allowed to make use of it. Vases were given as presents and highly valued, being rewards for good and noble deeds, and also for more ordinary occasions.

The production of exquisite specimens was pursued as an art, and received the greatest encouragement and court patronage. The height of excellence may be said to have been attained about 1465; this date would be included in the Ming dynasty, which began 1368 and ended 1647.

Among the various modes of decoration of Chinese porcelain none is more beautiful than that of piercing the ware with ornaments and filling in the spaces with glaze. To do this successfully is no easy task, and it is comparatively only recently that the process has been learned by the European potters. Now it is practised with great skill by the English manufacturers, especially at the Royal Worcester works. In Chinese porcelain, in some cases the design consists of dragons, in others of portions of leaves or flowers rendered semi-transparent, but the most usual decoration is composed of bands of diaper or star pattern. It is probable that these wares are not older than the 18th century. In Persia, white bowls of a soft fritty porcelain were made, which have rude decorations of the same nature, but there is no evidence to show in which country this mode of ornamentation originated.

It is by no means easy to distinguish Chinese pottery, especially stoneware, from porcelain, when the substance is concealed by a thick glaze. The limits between these various branches of ceramic art are difficult to define, and they pass from one into the other by imperceptible degrees. The Chinese themselves do not appear to make any distinction. In classified collections we often find glazed stoneware included with porcelain.

The Chinese employ glazed pottery very extensively as architectural ornaments. The famous porcelain tower near Nankin, completed A.D. 1431, now destroyed, was formed chiefly of this material, the white portions alone being in porcelain. Several fragments of the tower are to be seen in the collection of the Metropolitan Museum of Art. No specimens of Chinese enamel can be verified as of much older date than these brilliant examples.

A fine pale kind of pottery is used in making the bowls of opium pipes which are often richly decorated with vitrified colors.

Another peculiar kind of pottery is that known as "boccaro," from a Portuguese word. This is a fine kind of stoneware of various tints, buff, red, brown and chocolate colors. The ornaments are in relief, or delicate diapers impressed with stamps or moulds. It has been much employed in making teapots, which exhibit the most various forms, mouth-organs, sections of bamboo, fruit, birds, etc. Occasionally the dull surface is relieved by colored decoration, generally sparingly applied, but sometimes covering the surface. This kind of earthenware furnished models to Böttcher, the inventor of Saxon porcelain. His first attempts are wonderful imitations of Oriental pottery.

Our acknowledgments are due to Mr. A. W. Franks, as much of the information contained in this article has been derived from his admirably complete catalogue of the Bethnal Green (London) Museum Collection of Oriental Porcelain and Pottery. We are also indebted to the excellent pamphlet concerning the Avery collection, published by the Metropolitan Museum of Art.



CHINESE PORCELAIN PLATE, RED GROUND, DELICATELY VEINED.
IN THE COLLECTION OF M. A. PANNIER.

animal, gave a distinct stamp to Arabian art, and as Egyptian religion cramped the artistic power of the people, which Greek idealism encouraged, so Chinese religion and politics gave a yet more distinct character to the forms and decorations of their porcelain.

Those sets of five and seven, those curious monsters that surmount covers and form handles of vases, those



RED CHINESE PORCELAIN VASE, DECORATED IN GREEN ENAMEL.
("FAMILLE VERTE.")

IN THE COLLECTION OF M. POIRER.

contorted dragons with four and five claws, are not the creatures of the painter's fancy, but signs and symbols of religion and politics. Thus the dragons of four and five claws represent the imperial and the ordinary insignia, respectively; the kyllin is an animal foretelling good; and the sacred horse, immortal bird, and many another quaint device that

SOME OVERGLAZE PROCESSES.

THE following practical instructions concerning certain important processes in overglaze decorations are from Hancock's valuable "Amateur Pottery and Glass Painter," published by J. Marsching & Co.:

Burnishing.—As is generally known, when gold comes from the kiln it appears only as a mat or dry yellow color, and requires the burnishing tool to make it assume the brilliant appearance generally connected with the metal. The burnishing tool is a well-selected and polished blood-stone, fixed in a socket of iron and having a short wooden handle. Cheap blood-stones are, as a rule, worthless; being such as have been discarded by professionals and offered afterward at lower rates. None but the best should be used, or the gold will be scratched. This tool will require cleaning frequently to keep its smooth surface, which may be done by rubbing it upon a thick piece of leather, on which a little "burnishers' putty" is kept. This leather should be about eight inches long by two wide, and say a quarter of an inch thick—glued to a piece of wood a little wider. It should lie at the right side of the operator, so that he can occasionally rub the tool upon it. A little whiting mixed into a paste with water and kept within easy reach in an egg-cup, and a large clean linen cloth, will complete his stock of materials. Extreme cleanliness is required in this operation. The person burnishing should always interpose the linen between his fingers and the porcelain. The blood-stone should be applied, lightly but firmly, on the gilding, following all the ornaments, and never rubbing in cross directions, or the work will look scratched. The piece should be held in the left hand and pressed against the table to keep it firm. After going completely over the gold once, a little of the whiting above described should be rubbed on it with a soft linen cloth. This removes the greasiness which, in spite of every care, will arise. The whiting removed, and the burnishing process repeated, a brilliant polish will be given. Sometimes the tool appears not to do its work well. If so, rub it firmly up and down the leather on which the putty powder

Chasing.—If a little gold, just as it comes from the kiln, is drawn on with the point of the blood-stone, a keen polished line will result. It is natural that such an ap-

fore, to try one spot first, and if it is not fast re-fire the piece. Very beautiful effects are possible by first painting a dark bronze as a ground, and when fired and scoured, a lighter one worked on the top of it, according to the pattern designed. The same thing, of course, may be done on the surface previously prepared with paste for raised gold. Bronzes require to be painted on much more thickly than gold.

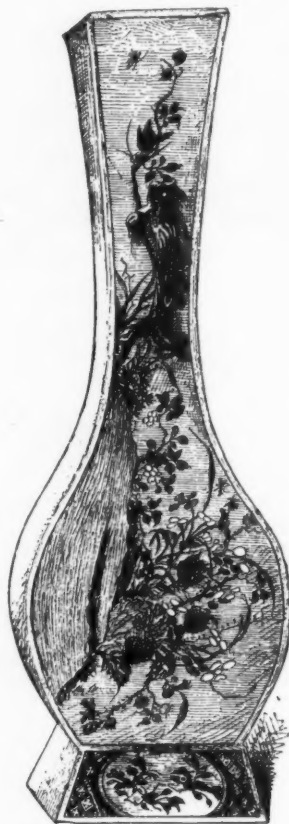
Silvering.—Prepared silver must be ground extremely fine, and mixed and kept in the same way as gold. Perfectly clean pencils must be kept for it. The metal requires to be painted on much more thickly than gold, as it is not so dense. It is prepared to fire at rose-colored heat, and may be either burnished or chased. It is liable to tarnish in time when painted and burnished, therefore is not in some respects so good as

Platinum, which is prepared in a similar manner, and requires similar treatment; but it does not tarnish, neither is its polish removed by repeated burnings, when once it has been burnished or chased. It has not the purity of tone of silver, having more of the metallic lustre of polished steel. Advantage may be taken of its peculiarity in retaining its polish by painting designs in platinum on a ground already painted in gold. After firing, the whole must be burnished, then re-fired; when the ground of gold will appear dull, while the platinum will still be bright. The spaces intervening between the design can also be chased in fine lines, or perhaps diaper patterns, with beautiful results.

For a cheap table service nothing so artistic as the "Pomona" set, imported by Messrs. R. H. Macy & Co., has come to this country. Something of the kind has long been needed. The designs, which are all of fruit, as the name implies, show remarkable variety, and are effectively printed in a quiet neutral tint.

The display of decorative porcelain and faience in the show windows of Messrs. Wilhelm & Graef on Broadway is more than usually varied, and attracts much attention.

A GEM of fine Japanese metal workmanship at Watson's—made evidently for the foreign market—is a little silver saltcellar, coated outside with what looks like the brown oxide which Tiffany has long tried to produce. A simple clinging plant is the only decoration, but its beauty of execution



YELLOW CHINESE PORCELAIN VASE, ENAMELED ON THE BISCUIT.

FROM M. SICHEL'S EXHIBIT AT THE PARIS EXPOSITION OF 1878. (SEE PAGE 120.)

pearance gave the idea of sketching or engraving with a blood-stone or agate point upon a mat gold ground. This manipulation is termed "chasing;" and very beautiful effects may be produced thereby, equal to the finest etchings. A chasing tool is simply a pointed blood-stone or agate of a superior kind. The work will require cleansing, as it proceeds, by means of whiting. Chasing must be done with a very practised and steady hand; and the arm and finger rest will be needed, as a stroke once made cannot be effaced, except by re-burnishing.

Bronzing.—As the old potters found models in the bronze vases, it was very natural they should desire to imitate not only the forms, but also the metallic lustres. Hence we find the feet and plinths of old Sèvres, Derby, and Worcester vases covered with a "brown lustrous bronze." These bronzes were afterward introduced into patterns; and now that the Japanese style, with its diversified bronzes and lacs, is so deservedly cultivated, they are in great request to cover modelled representations, lizards, etc., on vases; as well as for the lower relief, which may be produced by means of the paste for raised gold, the manipulation of which has already been described. Bronze requires grinding, and otherwise treating exactly as gold, and is so prepared as to fasten to the wares at a rose-color heat. After firing it appears a mere dry powdery-looking color, and requires the process known as "scouring" to produce its metallic lustre. Scouring is done as follows: A little exceedingly fine silver sand, which has been sifted through a silk lawn, is placed in a saucer or other vessel at the operator's right hand. Then let him take a piece of soft linen cloth, into which he should put his finger; moistening the cloth, in order that, when dipped, or rather touched on the sand, it may pick up a little. Then, holding the piece to be scoured in the left hand, let it be gently rubbed with a circular motion with the sanded cloth; when, if the bronze be properly fired, its metallic lustre will appear. Some of the powder will rub away in the process. If, however, the bronze has received its proper heat, no metal is wasted, but merely the coloring matter with which it is mixed; but if, on the other hand, too little fire has been given, the bronze will also be rubbed off and the surface of the ware shown. It is best, there-



LARGE YELLOW CHINESE PORCELAIN VASE.

FROM M. SICHEL'S EXHIBIT AT THE PARIS EXPOSITION OF 1878. (SEE PAGE 120.)

is placed, wipe it, and proceed again. If the gold has been over-fired, and does not appear to burnish, it must be re-gilt.



CHINESE CELADON VASE, DECORATED IN CLOISONNÉ.

IN THE COLLECTION OF M. O. DU SARTRE. (SEE PAGE 120.)

is amazing. The leaves are brown, with a single exception, in which a half-faded appearance is given to the leaf by a translucent enamel of green and gold.

DECORATION & FURNITURE

AN ARTISTIC SALON IN FRANCE.



COMPOSED BY EHRMANN.

territory, and constructed upon French principles in the large, is in detail and atmosphere of no particular country. Being the work of a refined nature, American by birth, English by education, and French by habit, it may be said to be eclectic in taste as well as cosmopolitan in character.

Five years ago the gray, lichen-grown, ivy-covered château wherein is the dainty salon of which I write was leased for a term of twenty years by an American family. The old château had been unoccupied save by rats, mice, spiders, and "such small deer," even unentered save by moth and rust, for nearly a score of years. Some dark tragedy, of which even yet the villagers speak only with bated breath and rolling eyes, had happened under its gabled roof. There were said to be deep sobbings mingled with smothered shrieks, piteous entreaties, borne down by horrid even though inarticulate imprecations, often heard by any benighted wayfarer who dared to take a short cut homeward from the village café through the château grounds at midnight. Feeble tapers flitted from one to another of the mullioned windows, when sometimes sleepless watchers looked out from hamlet doors in the dead of night. A tall stone cross, dim and colorless as a dead man's face, had been erected soon after the date of the tragedy by the public wayside in front of the grim, high walls of the château grounds. Nobody knew by whom that solemn, awful symbol had been planted there, but by common consent it was accepted by all the country-side as the agonized, voiceless beseeching of a remorse-tortured soul for God's mercy for the blight that had come through sin and shame upon the once gay château. Nobody came to live in the old house for years. Then, just as it seemed hopelessly weakening and darkening to its fall, two people from a bright commonplace land—a land too new for grewsome traditions, and too vividly vital for a large population of ghosts—came wandering this way. They were struck with the poetic melancholy of the old place, the picturesqueness of the many gabled roofs and quaint chimneys rising from mouldy but luxuriant foliage, beneath tall swaying pines. More than all were they attracted—shrewd Americans as they were—by a placard pasted upon one of the carved stone gate-posts, announcing that all this melancholy picturesqueness might be the exclusive right of whoever chose to pay for it the ridiculously small sum of 1500 francs—three hundred dollars—a year.

As a rule, Americans haven't much respect for ghosts. These two Americans, therefore, hadn't the slightest scruples against dislodging the shadows who had had the house to themselves all these years. They felt quite able to deaden tragic sobs, shrieks, and imprecations, with floods of sweet human laughter and the music of cheery human speech. So they took speedy possession of the ghostly territory and habitation. Soon they made it to blossom like the rose, to reflect golden sunshine from its many windows, to really seem born again into a world without tragedies, and to have quite forgotten that ever ghosts lived within its walls.

BOISTEROUS night, when the Channel was lashed into wild billows and the autumnal wind wailed the summer's dirge, was the chasm between my experience of the Philistine comfort of a London boarding-house drawing-room and the æsthetic comfort of one of the most artistic salons in all France. The latter, it must be said, although upon French

Space will not permit to write more of this foreign home of the American family than to jot down in rough touches a few notes of its exquisite salon, the general gathering-place of the family and its summer-time hosts of visitors. When the new tenant first took possession this room was discolored with damp. The timbered ceiling was green with mould and stained with percolated water; its once glossy floor was dim and sodden; a rusty mirror in gilt repoussé frame filled a large portion of the wall from the marble mantel to the ceiling; the walls had once been white, panelled with gold lines, and the fireplace was decorated with vulgar stucco work—the whole interior of the château having been "restored" and purged of all its natural eighteenth century character just before the tragedy occurred, which threw it so cheaply into the hands of the western barbarians who live in it to-day.

As I look up from my writing now, I see this salon neither in its original Louis Quinze character, nor yet in its deplorable "restorations" of forty years ago. The room is large, with three mullioned windows looking to three points of the compass. These windows are—not draped—but hung squarely with Japanese embroidered silks of different but harmonious body-colors, wrought in many quaint and gracefully grotesque forms and shot in and out with gold and silver threads like flecks of sunshine. (It may be discreetly interpolated here that the family is not of colossal fortune—the husband being an essay writer for the English magazines, and the wife an artist—thus adding to this pictured room the charm of the knowledge that its furnishing was not costly, its daintiness being picked up in second-hand shops, and at sales, at prices not greater than go to the furnishing of many a commonplace sitting-room in America). These Japanese embroideries are hung with brass rings upon visible brass rods, and are pushed to and fro by a slight motion of the hand whenever desired. The floor is, as usual in France, of natural wood highly polished. It has, however, the individuality of being not like ordinary French salon floors, with the parquet laid in stripes or zigzag, but retains all the knots of the natural wood which, planed smooth, makes the most natural and yet artistic marquetry possible. This floor is not covered, but half a dozen or so soft-tinted Persian rugs are laid around it, leaving the centre of the room bare, but putting a space of warmth and color before the fireplace and every table and chair. The doorways are provided with large rugs of the same kind hung like the curtains and easily moved aside on brass rods. The walls have been tinted a delicate shade, a pinkish-gray, such as one might imagine the ashes of blush roses to be; and the obnoxious gilding has utterly vanished away. In its place a trifle deeper tint of the gray-pink marks the sculptured lines of the panels, the two shades being reproduced on the low, timbered ceiling.

In one of the attic rooms the family, soon after taking possession of their château, found a tattered and demoralized suite of Louis Quinze chairs and a crippled couch. This furniture was repainted exactly in its original white, picked out with delicate lines of gold. An order was sent to Paris for cotton stuff stamped with daintily masquerading Philemons and Chloes in the strict arbusson pattern. The sculptured chairs and sofa were covered with this arbusson, and now not a courtier of that well-hated prince, Louis le Bien-aimé, but might sit upon them and never discover that artistic Americans nowadays sit upon Watteau and Boucher in cotton where in his time they were sat upon only in silk!

There are graceful little stands and more massive tables in every nook and corner of the salon. As these are invariably covered with pieces of heavily-brocaded silk (in rich colors always harmonizing with the faint rose-ashen tint of the walls) and always piled high with the latest English, French, and American magazines, newspapers and novels, it is not necessary to examine their architecture to feel their artistic unity, with everything else in the place. Besides books, some of these tables bear rare burdens, and present exquisite tints of

color in bits of china and bronze, and stately arrangements of flowers—a fleecy cloud of breath-like grasses enveloping a spray or two of long-stemmed, heavy-headed "roi de Dijon" roses, or a few long leaves surrounding a solitary, vivid-hued gladiolus, being the favorite. These old china ginger jars and vases and quaint old bottles stand often upon pedestals of Japanese bronze, uniting their widely-separated nationalities as amicably as if they were made for each other, and their only purpose in life to be more beautiful together than either apart. Among the china are old Florentine jars, and heavy, coarsely-painted but prettily-colored pieces of old Russian ware. Japanese woodwork, bronze, and china are of course everywhere, for the family have a mania for Japanese art. Here and there on the walls are peacock fans with neat blue-green eyes looking unseeing upon their neighbors and rivals, Japanese paper fans. But more abundant than any other kind of artistic ware may be seen the popular and quite inexpensive Vallauris ware, of plain glazed olive-green, in every quaint or classic shape, which has secured such enthusiastic artistic recognition in all the beauty-loving world. There are antique incense vessels, vases and tazze, shaped like those unearthed at Pompeii and at Troy. There are classic tripods to hold vials that blossomed yesterday and will fade before to-morrow, and quaintly beautiful jugs with queer handles surmounted by a gorgeous head or one of those grotesque masques with which mediæval church builders thought to frighten the soul of evil from holy ground. This blue-green ware, by the way, is used with peculiar effect for white, waxy flowers, the pure delicacy of lilies and white jonquils, showing with dazzling contrast against the dark-green, shot with wave lines of darker green or black, as is much of the Vallauris ware.

The chimney decoration of this beautiful room being its central feature, ought perhaps to have been the point from which the description should radiate, instead of being left to the last place. When the family made their repairs, the hideous stucco work was torn away from the fireplace, and dull red tiles with faintly outlined Egyptian figures replaced it. The polished black marble mantel, spotted with white like a leprous patient, could not be well removed. But there was the possibility of covering it from sight and of making it take on a beauty other than its own—which was happily done. Two or three narrow shelves of dark stained wood just the width (or length) of the mirror were brought and fastened against it, the lower one a few inches above the mantel. These shelves, covered with pretty china, concealed a goodly portion of the vulgar glare of the mirror, but still the frame remained a monument of modern French Philistine taste. To obviate this, two vases one of green Russian, the other of blue Florentine ware—were placed at the two ends of the mantel. From these vases luxuriant branches of ivy—freshly renewed every week—with feathery sprays of clematis, are arranged to climb to the top of the mirror and to unite across its upper face, almost entirely shutting away from observation the fact that any odious sheen and glitter of glass is there. In the centre of the mantel, between the two—vases of ivy, and just before the shelves, is a tall Trojan vase such as any one of our modern pseudo-Greek artists might paint in their pictures. This vase stands at least two feet high, and helps to shut away the French mirror. It is wonderfully striking in decorative effect, and somehow gives one the feeling that it is the real vital spark of beauty in the room, for from its lofty neck spring out, like disks of celestial fire, great, gorgeous imperial sun-flowers. On that vine-wreathed, color-gemmed mantel they seem like a flashing altar flame to the most benignant of all household gods.

MARGARET BERTHA WRIGHT.

THERE is nothing prettier in the empty grate of a ball-room than growing flowers, which should be placed in the actual grate, and not on the hearth, as they are apt to be dragged away by the dancers. A fern or palm

or two for the background, and hydrangeas or other bright-hued blossoms in front have a good effect. Fill in the interstices with moss.

AMATEUR WOOD-CARVING.

SINCE we first treated of amateur wood-carving in an introductory article by Calista Halsey in the initial number of this magazine, many persons who have subse-



FIG. 1.—WOOD-CARVING TOOLS.

quently become subscribers have requested us to resume the subject. Without repeating the sensible remarks of Miss Halsey, who is a practical wood-carver—the number of THE ART AMATEUR containing them is still in print—we reproduce some valuable hints to beginners in the art from Charles G. Leland's useful little book, "The Minor Arts," just published by Macmillan & Co. Before quoting from Mr. Leland's manual we may add some information which it does not give, it having been written for England rather than America.

First, as to tools: For the amateur the six which we illustrate herewith (Fig. 1) are sufficient for ordinary purposes. They are from the catalogue of A. H. Shipman, of Rochester, N. Y.

These are useful in showing the instruments used; but in the diagram (Fig. 2) from Mr. Leland's book the shapes of cuts made by the principal instruments are more fully given. The graining gouge and macaroni are not much used by American amateurs.

As to materials: Some of the woods mentioned in English books on wood-carving are not known in this country. We have prepared the following table as showing the various properties of woods, native and foreign, suitable for the use of American amateur carvers:

Toughness.	Handsome Figure.	Elasticity.
Beech.	Bird's-eye maple.	Ash.
Elm.	Selected Walnut.	Hazel.
Oak.	Oak.	Hickory.
Walnut.	Mahogany.	Lancewood.
Lignumvitæ (imp.).	Mountain Ash.	Snakewood.
	Cocobola.	
Perfume.		Soft and Tough.
Sassafras.	Black Ebony.	White Basswood.
Camphor wood (imp.).	Tulip (imp.).	
Cedar (imp.).	Satinwood (imp.).	
Rosewood (imp.).		
Sandalwood (imp.).		
Satinwood (imp.).		

Let us return to Mr. Leland. This gentleman, who is nothing if not practical, sets his pupil to work in the following business-like fashion:

"Take a panel of well-seasoned oak or walnut, six inches wide, twelve long, and one-third or one-half an inch in thickness. Draw or trace on any paper of the same superficial dimensions as the panel a simple pattern. Fasten this, with drawing pins or with gum at the edges, on the wood. Take the pattern-wheel (Fig. 3), which is like a spur, and pressing its points firmly on the edges of the pattern so as to penetrate into the wood, mark out the whole design. On removing the paper you will find the outline pricked in dots upon the wood. If you cannot obtain the wheel, use a piece of sharp new knitting-needle set in a handle or a sharp bodkin. Now, if you were to simply take the wheel or the sharp point, or a nail filed across twice at the point, and indent the background full of little holes, dots, or ragged work, and then oil the whole, you would have a good effect. But to go a step farther. Before indenting or grounding, take the V-tool or a very small gouge and following the line of the pattern-wheel, keeping

accurately close to it, outside, cut a light groove. Now attend closely to this advice: Hold the handle of the tool in your right hand; keep the wrist of the left on the panel, and guide the tool with the forefinger, or with the fore and middle fingers, of the left hand. Be very careful that neither the left hand nor any portion of it gets before the point of the tool, for should the latter slip you might cut your fingers cruelly. If you undertake to carve a loose piece of wood by holding it with the left hand while you cut, you will soon meet with an accident. Remember from the very first cut to bear on lightly, to remove just as little wood as possible, and to keep perfect command of the tool. Cut away a mere film at first, the less the better; be satisfied with a grain at a time, and make your cuts for a long time as short as you can. You will probably, in spite of this instruction and of the best resolution, be tempted into trying to get on rapidly, the gouge or parting-tool or V will dig in deeply, you will venture on a bold push, or try to pry up or break the wood, and then your tool will break its edge or slip. But if you will make the whole outline, at first, a mere indication, you will do well. Think only of learning how to hold the tool and how to acquire an easy mastery over it. It is very easy indeed to do all this, without being shown how, if you choose to cut very lightly. Most beginners are, however, in such a hurry to have some work to show as a proof of their skill, that they quite forget that the object of the first lessons is not to have something pretty to exhibit, but to learn how to carve. You understand that it is very easy to cut a straight groove from end to end of the panel, and only a little more difficult to go across it. But in running this groove from corner to corner, the grain lends itself to your cut on one side, and opposes it on the other. Therefore, to cut deeply you must, to avoid tearing or splintering, cut one side in one way, and then turn the wood round and cut the other reversed. This continually occurs in all carving.



FIG. 3.

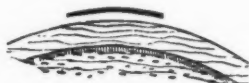


FIG. 4.



FIG. 5.



FIG. 6.

Of course, the resistance is less in close or fine-grained woods than in those which are soft and fibrous. A very little cutting with a gouge on any waste bit of wood will render this perfectly clear. Practise on waste wood till you can run a line easily with any gouge. Having finished your groove-outline, go over it again and deepen it. Now take a chisel, say one-fourth of an inch in diameter, or a flat gouge of the same size, and, still cutting as lightly and securely as possible, remove the wood between the pattern-edges. This of course will leave the pattern in relief. When you first made the outline with a gouge (U or V), you



FIG. 7.—WOOD-CARVING DESIGN.

were told not to cut too close to the dots. In fact, you should always let it slope outward. Now, in removing or cutting away the wood, begin close to the pattern, and cut very lightly, indeed with only half the edge on

one side. This will leave a long mound or rising surface on the ground between the lines. Then shave this away very gradually until all the pattern is in relief. Make every cut clean, clear away every chip as you remove the wood, and never tear or dig the wood, but always cut. As General Seaton advises in his excellent 'Manual of Wood Carving': 'Leave no rags, jags, or fragments; clear out completely every angle and corner; get your work as smooth as possible with whatever tool you may be using; and let every stroke of chisel or gouge

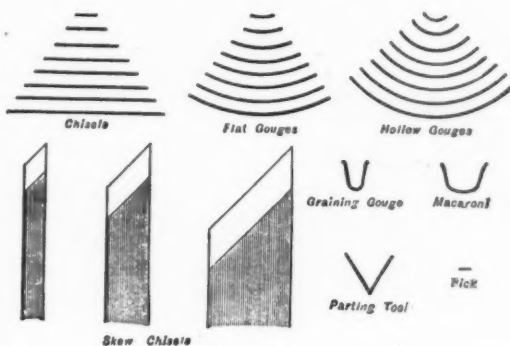


FIG. 2.—WOOD-CARVING TOOLS.

be made and regulated by purpose and design.' If the pupil can master the few simple rules which I have already laid down, and apply them; that is to say, if he can cut carefully, a little at a time, and the less the better, holding his tool as directed, leaving his pattern sloping outward, till finished, he can carve wood. Hasten slowly.

"You have now removed the wood from the background. Make it as level as you can. If you cannot get it quite smooth, you may scrape it with a chisel, a bit of window glass, or a curved file. Then, if desired, gently round the edges of the design with a rasp and sand-paper. It is not artistic to finish leaves or fine carving in this manner, but it may be done to imitate worn or old work, or to make a strong relief in light against the ground. If you cannot well rub sand-paper into some places, take small sticks, cut them into suitable shape, dip their ends into strong glue, and before it dries put them into sand. When dry these will serve as polishers. When all is finished, dust and knock the sand well out of your work, and prick or indent the holes in the background with wheel, piercer or stamp. The deeper and denser they are the greater the relief will be when the whole is oiled. Then apply linseed or sweet oil copiously. Wipe it dry. If you wish to polish the pattern, use only oil, no beeswax. Then with a soft pine stick rub long and carefully.

"In carving, do not be deterred at first by the hardness of any wood. You can get to prefer oak to walnut with practice. Keep your tools very sharp. It is not necessary to give careful instruction as to how this is to be done, for there is hardly a place in the world where there is not a tool-seller, a carpenter, smith, or tinker who can show you the method. The V-tool and gouges differ from carpenters' gouges in this, that they should be sharpened somewhat inside the point as well as out, and this is done with a bit of Turkey or Arkansas oil-stone, called a 'slip,' ground down to fit the inside. Set it in a piece of wood, wedged in, and rub the tool on it, and you will not cut your fingers. When you can afford it, buy a revolving grindstone; until then, whenever you break an edge you must have it ground for you. After tools have been ground, or had their edges simply sharpened, they must be 'set' on an oil-stone, which gives them the greatest keenness. For this, Turkey oil-stones are used for readily and roughly setting, the Arkansas for fine finish. As you work, set your tools occasionally, and then strop them on leather. Wood-carvers' chisels are ground on both sides, so as to make a roof-shaped edge. Working a joiner's chisel, you must turn it continually; not so with the carver's.

"If a crack or hole occur in your work, make some dust with a coarse file from the wood, convert it into a paste with glue, and fill the cavity with it. For dark wood, powdered cocoon-shell is admirable. With these dusts and Salisbury glue you can make artificial wood, which can be carved or moulded to replace any broken piece. Glue mixed with nitric acid while still liquid and warm may be

kept in a liquid state, if corked in a bottle, for months. This glue has the valuable quality of not drying too quickly; but it has a sharp, unpleasant smell.

"If you really wish to carve well, to make the art profitable, and not merely play at it, do not begin with your head full of elegant, frivolous, modern, Frenchy



FIG. 8.—DESIGN FOR WOOD-CARVING.

trifles and meaningless bits of rococo, but cut several simple panels, preferably of Gothic or Celtic design, in which lines and curves form the pattern. A real old Gothic panel is a treasure, since by studying it we learn how, with the fewest and simplest tools, and the least amount of cutting, the best effects were produced. Do not begin with a leaf as a model. Simple, flat carving should be mastered in detail before the varied and difficult curves of the simplest leaves are attempted. Now, having learned to run an outline with V tool or gouge, and then to shave away the wood, you may, with any pattern, try 'stabbing out.' Take a tool corresponding exactly to the outline of the design (Fig. 4), the small mark indicating the edge of a gouge. Apply it accurately, but sloping outward, and with a blow of a mallet, or a push with your hand, stab the wood. Having cut all round the lines, proceed to ground it, or cut down to a ground. With a flat gouge or chisel begin a little way from the cuts already made, and cut toward them. Then with flat or half-round gouge clear the wood in the centre away. To avoid making mistakes, it is a good plan for beginners, after pricking out the pattern, if the wood be dark, to go over the pattern with Chinese white water-color and a fine camel's-hair pencil. If a panel should warp you must lay a damp cloth on the hollow or concave side, and keep the whole under pressure, or else hold the convex or rounded side to the fire. If you have a very broad and thin panel, split it carefully into two pieces, or make it of two such pieces, and glue them together after carving. I have seen Gothic panels thus made in two pieces. Having carved a few panels, obtain a carved leaf, or a real one, and imitate it first in wax, clay, or moist leather. This is easier than carving, but it will lead you up to it very speedily. We will suppose you have something like Fig. 9. Having stabbed this work out, make with gouges the undulating curves and hollows of the leaves. Cut from the points of the leaves backward. Do not under-cut very much, or try to make the leaves very thin. Cut the hollows as much as you can, but you may use rounded files also. For oak-leaves, which are to be specially commended as studies, large flattish gouges are essential. Practise on a piece of waste wood the making of deep semicircular 'sweep-cuts,' i.e., pushing the gouge before you and confidently turning it around as you cut. When you can do this boldly, sinking the edge as you cut, and then raising it, or recovering it during the cut without tearing the wood, you can carve leaves well. This was the secret of



FIG. 11.—DESIGN FOR WOOD-CARVING.

Gothic carving, to readily master a bold and sketchy yet accurate style, to sweep without fear into curves and depressions, to mould the wood with the gouge. Be satisfied for a long time with simple tracery and oak-leaves, with animals roughly but effectively rounded; and do not think for many a day of humming-birds

and plumes, inexhaustible acanthuses, and renaissance filigree. Stick to real leaves and study them. In making leaves which have lobes, or several points, like ivy, begin by cutting out a single piece (Fig. 5.), and then cut out the notches between the lobes, going from the points inward. To level the ground, a flat or quarter-round gouge may often be used. Place it almost upright, and work it along from side to side, cutting out the marks shown in Fig. 6. Then go over it with the same motion sideways. These lines imitate the ruggedness of certain trees. If you carve a furred animal, you can finish it with a kind of gouge with teeth, used by shoemakers; another and a better tool is a rasp, which requires a peculiar drawing and sweeping, but which imitates fur exactly.

"Running lines is the first process in wood-carving; stabbing-out, the second; bosting (from the Italian abozzare, or the French ébaucher, to sketch) is 'roughing out,' and the fourth stage is finishing. A pretty and easy variety of work is the sunk carving, or intaglio, which consists of patterns sunk into the wood, cut chiefly with light gouges. To carve a casket or

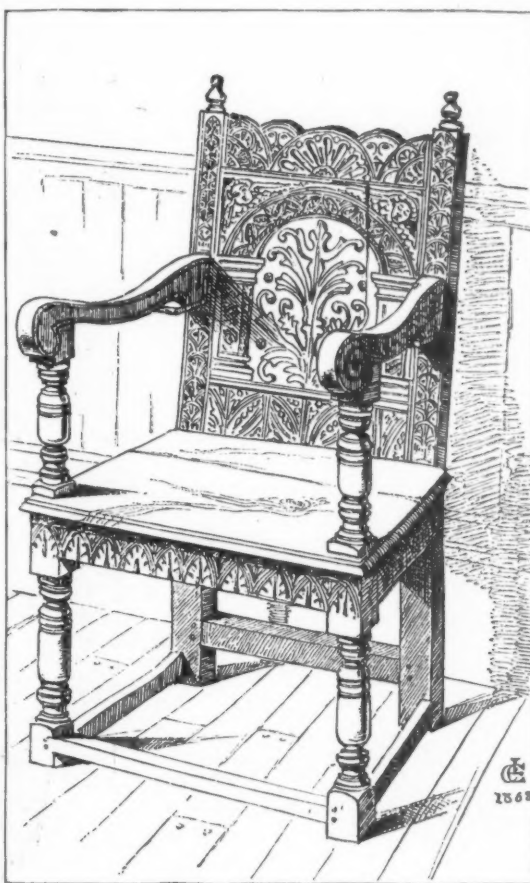


FIG. 10.—CARVED WOODEN HALL CHAIR.

IN POSSESSION OF THE EARL OF MOUNT EDGECUMBE AT COTHELE, DEVON.

box, do so while it is in pieces. That is, make it, or have it made, in dove-tail, or tailed and mitred, and after carving, join it together."

It will be seen that shallow cutting and grounding a panel is only a very slight advance on pricking out a pattern with a wheel; and that cutting a panel in high relief and with foliage must be very easy for any one who has spent, let us say, three weeks at simple designs in low relief, strictly adhering to the rules which Mr. Leland lays down here. He says: "The deepest cutting will, in turn, be quite as free from difficulty, especially if we cut as Grinling Gibbons did, from successive layers of boards and glue them together. Apropos of these labor-saving layers of boards, you will often find that a single ornament will look

well in high relief, as, for instance, a fox's head in the centre of a panel, or box-lid, or a wreath in a door. To avoid cutting away, perhaps pounds of chips, you will only need to carve the alto-rilievo and glue it into the centre. In Germany, objects for thus finishing work are commonly sold in shops." Convenient as doubtless is

this labor-saving arrangement, we do not recommend it. A carved panel or any other object, to have its full value as a work of art, should be solid and genuine. Glueing on the "alto-rilievo" may satisfy the amateur of to-day, who works for amusement only, but the artist wood-carvers of olden times would have been ashamed



FIG. 9.—DESIGN FOR WOOD-CARVING.

of such a sham. Mr. Leland does not go further in his instructions than as regards low relief carving. "Carving" in the round," he says, "is literal sculpture, but it will present no difficulty whatever to the pupil who knows how to manage the tools, who has executed a little deep panel-cutting, and modelled a little in clay. Carving game, such as wild ducks hanging by the legs, may be regarded as the first step in carving in the round, and there are abundance of models in it to be found."

For the benefit of amateur wood-carvers who have already made some progress in the art, in our next issue we shall supplement Mr. Leland's designs for low relief with an example of carving in the round. An eagle for a lectern will be the subject, and full directions for executing the same will be given.

RELIGIOUS SYMBOLISM IN ART.

II.

THE symbolism of objects, animate and inanimate, embraces a vast number of emblems used by the early Christians, many of which can be clearly traced to Pagan origin, their meanings having been altered to suit the new faith. Borrowing the ideas of one nation and embodying them into another form of religion is of very early date. The notion of depicting the angels of God with wings was probably borrowed from the winged figures of Nineveh, and the description of the four beasts in Revelation differs but little from the accounts of the strange animals, half human and half beast, discovered in the Chaldaic and Babylonian remains. The palm branch is placed in the hands of all martyrs, as a token of the description of death they suffered for their faith. It was also the classical emblem of victory, and used by the Greeks for many years before the birth of Christ.

The fish (and not the cross) is the earliest known emblem of the Christians; it was borrowed from the pagan dolphin, and from the fish god of the Egyptians. It is sometimes placed in the hands of the apostles, to denote either their calling or the occupation assigned to them by Christ—that of fishers of men; but when found on ancient coins, on the tombs of martyrs, or on rings, it is to be interpreted as a figure of baptism or as one of the types of Christ.

The glory, or aureole, selected by the Christians as the symbol of sanctity, was, by the earliest traditions among the heathen, the special attribute that distinguished the creative power from minor deities.



FIG. 12.—DESIGN FOR WOOD-CARVING.

The aureole is of many shapes and colors, the glory that surrounds the heads of the Trinity being distinguished from the circle around the heads of martyrs and saints by rays emanating from the head and terminating in a golden circle. Sometimes instead, golden rays are arranged in the form of a Greek cross.

The glory that surrounds the heads of the apostles, the emblem of the evangelists and lesser saints, was always a simple circle; while if the picture represented a living saint, the gold band took a square form.

The crown must not be confounded with the nimbus; it is placed on the head of the saint or person depicted, and not behind the figure, like the sacred circle. It is worn by people who have not attained sanctity, as well as by sacred personages. It is looked upon as a sign of sovereignty and victory, and it is also regarded as a scriptural emblem of the Church.

The Church, as the spouse of heaven, is depicted with a crown, and female martyrs wear the crown as a sign of their being virgins dedicated to God. The celestial crown is sometimes a wreath of flowers or a palm or laurel wreath. St. Cecilia's is always a wreath of red and white roses, emblematical of her love and innocence, while angels frequently are depicted as hold-

ing in which the four limbs were of the same length, and considered emblematical of the glad tidings borne to all four corners of the earth by the preaching of the Gospel.

The Latin crosses comprise the True Cross, often called the Passion Cross, the Tau Cross, the Transverse Cross, and the Patriarchal Cross. The True Cross is the fac-simile of the cross upon which Christ is crucified. When quite plain, and with all the arms cut quite straight, it is typical of the Cross of Shame. When the three upper arms are pointed at their ends, it is symbolical of sorrow and suffering; and when this cross is ornamented with rubies at each extremity, and one in the centre, the five wounds of Christ are thus shown. When the plain cross is raised upon three steps it is called the Cross Calvary.

The Tau Cross, or cross with the upper limb dispensed with, is considered to represent the earliest cross known. It is sometimes called an Egyptian

one of the symbols of the evangelists. These Greek crosses are used chiefly for ornamental stops. Now and then they appear as forming part of the design of a letter, but not very frequently. The patron saints of England, Scotland, and Ireland being each depicted with a different cross was the origin of the present national flag of Great Britain.

Palm branches, from being used by the heathen to reward earthly efforts, were assumed by the early Christians as the type of martyrdom, because of the mention made of them in the hands of the redeemed in Revelation. Palms, in whatever form, are typical of the final victory over sin and death of the person in whose hands they are painted.

The lamp is an emblem of piety, drawn from the parable of the Ten Virgins, and from various texts of Scripture. It signifies celestial light, piety, and wisdom. The anchor is the well-known symbol of hope.



FIG. 1.—"THE LADY."



FIG. 2.—"THE JESTER."

CEILING DECORATIONS BY FRANZ WIDNMANN IN THE PLAYROOM OF PRINCE LEOPOLD'S PALACE AT MUNICH.

ing crowns of palm leaves over the heads of saints who are in the act of suffering martyrdom.

The cross is the best-known symbol of Christianity at the present era, although it was not much used in mediæval times until the tenth century, as the fish seemed to be the favorite emblem in the early Church. It was never looked upon as an object of veneration, and differed entirely from the crucifix, which was not even known as an emblem by the Primitive Church.

There are many kinds of crosses which seem to have been classified at the time of the schism that separated the Eastern from the Western Church; their various forms are now arranged under the titles of Greek and Latin crosses.

The Western Church retained the Latin crosses (those whose lower limbs were longer than the others), believing them to represent the actual cross upon which Christ suffered, and therefore typical of the Atonement; while the Eastern Church preferred the Greek crosses,

cross; at another the cross of the Old Testament, and is always used as an anticipatory cross or ideal precursory cross.

The transverse cross, or St. Andrew's Cross, is always a type of humility as well as suffering.

The Patriarchal Cross, or double cross upon the top of a staff, is now used alone by the Pope, though in early times it was used by archbishops. The patriarchs of the Greek Church use a simple cross upon the top of a staff.

The Greek crosses are all of equal length of limb, but are of great variety of shape. The well-known Maltese Cross belongs to this kind, and so do three other crosses. The first of these is the cross patée, the lines of which curve inward; the second is the crosslet patée, a little cross placed upon the end of all the limbs of the larger cross; and the third is the cross fleury, or cross whose limbs represent fleur-de-lis. The cross with a straight bar at the end of each limb is considered

The sword without a point devotes mercy, and the flaming sword is typical of divine vengeance. It is used to shadow forth a violent death.

A book held by the evangelists represents the gospels they wrote, while in the hands of St. Stephen it is considered to represent the Old Testament; in the hands of other saints or doctors of the Church, it shows that they were celebrated for their pious writings. It is very frequently found in early manuscripts.

A church held by a saint either signifies that he is the founder of a sacred edifice or a protector of one already built. St. Jerome alone bears a church from which heavenly light is issuing, to signify the great support he gave to the Primitive Church.

The scourge is a symbol of penance, either given to others or inflicted on the holder.

The olive-branch is an attribute of peace and of immortality.

The chalice, or sacramental cup, signifies faith.

CONCERNING SOME STITCHES.

THE St. Andrew's stitch always implies a cross in the shape of an \times , but being used in several branches of needlework, it bears in each a distinct definition. Church embroideresses find it very valuable for imparting a soft and full edge to satin stitch, besides its advantage of saving silk. In woolwork it is wrought like cross-stitch, but longer: instead of taking up two threads only, it occupies four in height. Overlay it with a straight or Greek cross, and you have the well-known point de diable. Crochet, too, has its St. Andrew's cross, made in several ways. This cross is also often met with in the lace fillings of Irish point; thus in point d'Alençon it joins two braids or cordonnets, in point d'Angleterre it extends over every mesh of the lattice-work. We have therefore at least five adaptations of the St. Andrew's cross.

strands, plain or parti-colored, and sewn together with the largest one in the centre, while the two others, called "agrément," were twisted into picots or pearls, jutting out like thorns, and usually fashioned on the pillow. With this triple gimp were reproduced flowers, arabesques, scrolls, coral branches, vermicelli designs, etc. In such meanderings gold and silver often entwined. At the South Kensington Museum there is an exquisite sample of this kind—an Italian altar-cloth of the seventeenth century, framed by insertion and a Vandyked border with every pearl of pure gold. Lined with bright silk, this cloth would show admirably in any drawing-room. The modes or filling of this colored guipure consists of the hexagonal point de tulle in sewing silk. In former days it was lavished on gorgeous dresses, and, little by little, restricted to church and furniture decoration, finally being no longer wrought. A few samples of English manufacture are

scores of mythological pictures in enamel of the finest quality, the painting in every instance being executed with the utmost delicacy. The top of the horn is in itself a marvellous work of art, with its charming miniatures, numerous tiny sculptures in silver, relieved by curious arabesques and interspersed with precious stones. The cornucopie is entirely of silver, although it is completely covered with enamel. Every portion as large as a pin's head is thus decorated, and even the bottom of the stand is carefully finished in the same lavish fashion.

NOTHING finer in pierced open metal-work is made in the United States than some lately executed by Schneider, Campbell & Co. It is introduced with good effect in their gas fixtures, and is applied to a variety of objects for general decoration. A screen of Japanese embroidery, with a pierced metal border of Persian design in old-gold and old-silver, as an object of artistic workmanship, would be creditable to any house or any country. A set of sconces have been made to match it. During his stay in Paris this summer, Mr. Schneider purchased for the house some admirable bronzes, which are now on exhibition. Perhaps the most beautiful is the statue of



FIG. 3.—"THE SOLDIER."



FIG. 4.—"THE HUNTSMAN."

CEILING DECORATIONS BY FRANZ WIDMANN IN THE PLAYROOM OF PRINCE LEOPOLD'S PALACE AT MUNICH.

Another stitch abundant in Irish guipure is the needle-made point d'Espagne or de Venise, which no doubt suggested square crochet. Truly, in looking over your specimens of Irish lace, you will recognize all the elementary designs in which children make their first attempt at crochet, only, instead of the chain produced by the hook, there will be a twist made by the needle. Here open squares fill up an arabesque, there long bars alternate with holes as the checked ground of a flower. These bars, known as treble point d'Espagne, answer to the ordinary or long trebles, according to whether the needle has coiled round the fundamental thread two, three, or four times. For the open squares, the foundation is easily laid into the braid by a row of loops, round the right side of which the needle twists once or twice. Still point d'Espagne, in its strict definition, corresponds with the ancient passementière or gimp, in the same style as the Ragusa guipure. The gimp employed was a satiny cord of three

still to be met with here and there, either as galloons, valances, or motifs for application, principally in the form of conventional flowers.

Among the Dealers.

THERE is a curious French clock of Japanese design at Schneider, Campbell & Co.'s. It is constructed in the form of a china vase, the front being cut away to show the movement. The face is of cloisonné, as is also the top of the stand which supports the vase.

A VERITABLE chef d'œuvre of Limoges enamel, of which it would be difficult to find a rival even in a museum, has just been sold by Watson & Co. for a very large sum of money. It represents a cornucopie, more than a foot in height, resting on the back of a silver-gilt Hercules, and on the object are

Undine, by A. Carrié. The water-nymph, whose lovely form is a marvel of delicate modelling, is represented in the act of pushing aside the rushes which obstruct her view, and peering through them. The deliciously warm color of the bronze lends additional grace to the master's work. "The Jockey," by Isidore Bonheur, a copy of the sculptor's admirable work in the Salon of 1879, and Fremiet's "St. Michael," also from the Salon, compete for admiration with Carrier Belleuse's strongly conceived bust of Michael Angelo and Waagen's well grouped "Algerian Shepherd's Return." The mounted shepherd holds up a tiger's head to the view of the baying dogs, and a dead sheep lying on his saddle before him tells the story of his loss and vengeance. L. Gregoire's "Perseus and Andromeda," a superb work in silver bronze, about forty inches in height, occupies a prominent position in the store, and attracts much attention.

THE imported embroidered plushes such as have been very popular for small table-cloths, cosies, mats, and tidies, have been cleverly reproduced by Messrs. Lord and Taylor, at very low prices. The designs are worked in arrasene, and bullion thread. Crimson and old gold and olive and old gold are the usual fashions.

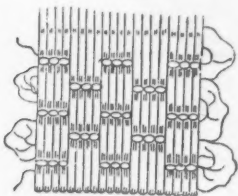
ART NEEDLEWORK



CHURCH EMBROIDERY.

PREPARATORY to a series of fully-illustrated articles on church embroidery which we purpose giving our readers, it may be well to say something concerning the stitches especially useful for this kind of work. These stitches are quite simple. They include the varieties known as the ordinary "laid backgrounds," "diaper couplings," "brick stitch," "basket stitch," and the various forms of stuffed couplings which are found in ancient embroideries. Couching outlines are usually thick strands of double crewel, tapestry wool, filosel, cord, or narrow ribbon, laid down and stitched at regular intervals by threads crossing the couching line at right angles. They are used for coarse outline work, or for finishing the edges of appliqué.

In plain couching, or "laid embroidery," the threads are first laid evenly and straight from side to side of the space to be filled in, whether in the direction of warp or woof depends on the pattern; the needle being passed through to the back, and brought up again, not quite close, but at a sufficient distance to allow of an intermediate stitch being taken backward; thus the threads would be laid alternately first, third, second, fourth, and so on. This gives a better purchase at each end than if they were laid consecutively in a straight line.



BASKET STITCH.

If the line slants much, it is not necessary to alternate the rows. When the layer is complete, threads of metal, of the same or of different color and texture, are laid across at regular intervals, and are fixed down by stitches from the back. The beauty of this work depends upon its regularity.

This kind of embroidery, which we find among the old Spanish, Cretan, and Italian specimens, is very useful where broad, flat effects without shading are required; but unless it is very closely stitched down, it is not durable if there is any risk of its being exposed to rough usage. Ancient embroidery can be beautifully restored by grounding in "laid work," instead of transferring it, where the ground is frayed, and the work is worthy of preservation. It must be stretched on a new backing, the frayed material carefully cut away, and the new ground couched as we have described. In other varieties of couching, under which come the many forms of diapering, the threads are "laid" in the same manner as for ordinary couching; but in place of laying couching lines across these, the threads of the first layer are simply stitched down from the back, frequently with threads of another color.

In net-patterned couching the fastening stitches are placed diagonally instead of at right angles, forming a network, and are kept in place by a cross-stitch at each intersection. This couching was used as a ground in work of the fourteenth and fifteenth centuries.

In brick stitch the threads are laid down two together, and are stitched across at regular intervals. The next two threads are then placed together by the side, the fastening stitches being taken at the same distance from each other, but so as to occur exactly between the previous couplings, thus giving the effect of brickwork.

Diaper couplings are much used in old church embroideries for representing pavements, figures of saints, and backgrounds to emblems. By varying the position of the fastening stitches different patterns may be produced, such as diagonal crossings, diamonds, zigzags, curves, etc. They are properly all gold stitches; but purse silk, thin cord, or even untwisted silk may be used.

Basket stitch is one of the richest and most ornamental of these ancient modes of couching. Rows of "stuffing," manufactured in the form of soft cotton cord, are laid across the pattern and firmly secured. Across these are placed gold threads, two at a time, and these are stitched down over each two rows of stuffing. The two gold threads are turned at the edge of the pattern, and brought back close to the last, and fastened in the same way. Three double rows of gold may be stitched over the same two rows of stuffing. The next three rows must be treated as brick stitch, and fastened exactly between the previous stitchings, and so on, until the whole space to be worked is closely covered with what appears to be a golden wicker-work. Strong silk must be used for the stitching. Basket stitch is mostly used now for church embroidery, but it is often applied with admirable effect to small articles of luxury, such as ornamental pockets, caskets, etc. The Spanish school of embroidery has always been famed for its excellence in this style, and has never lost the art. The "Embroiderers of the King," as they are called, still turn out splendid specimens of this heavy and elaborate work, which are used for the gorgeous trappings of the horses of the nobility on gala days and state occasions. A beautiful specimen was exhibited at the Royal School of Art-Needlework, in 1878, by the Countess Brownlow, of an altar-hanging, entirely worked in basket stitch, in gold on white satin, and a modern example is still to be seen at the school in a large counterpane, which was worked for the Philadelphia Exhibition from an ancient one also belonging to Lady Brownlow. The Spanish embroiderers used these forms of couching over stuffing with colored silks as well as gold, and produced wonderfully rich effects.

Many fabrics are manufactured in imitation of the older diapered backgrounds, and are largely used to replace them. Among these is the material known as silk brocatine, woven to imitate couched embroidery. The silk is thrown to the surface and is tied with cotton threads from the back. As a ground for embroidery it has an excellent effect. The fabrics known as plain tapestries are a mixture of silk and cotton manufactured in imitation of the hand-worked backgrounds frequently seen in ancient embroideries and in Venetian especially.

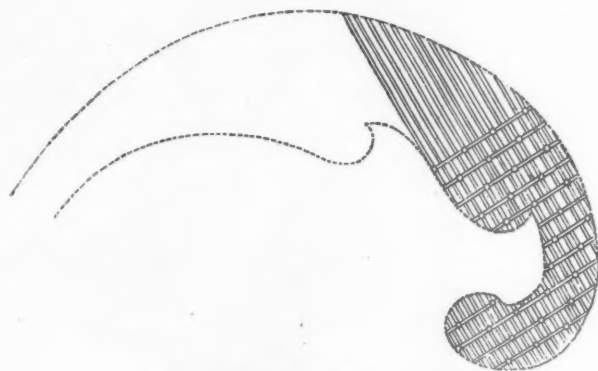
HINTS FOR NEEDLEWORK DECORATION.

IN cases where embroidered cushions are required for small and light chairs, it is best to make them up separately from the chair, fastening them securely by little leather straps, or some such device, passing underneath or round the back rails. These may be embroidered in various ways, always remembering that, as they are to be sat upon, very naturally treated flowers are out of place.

Ecru silk, slightly embroidered in white or red silk, makes pretty washing-tidies; and so does brown linen

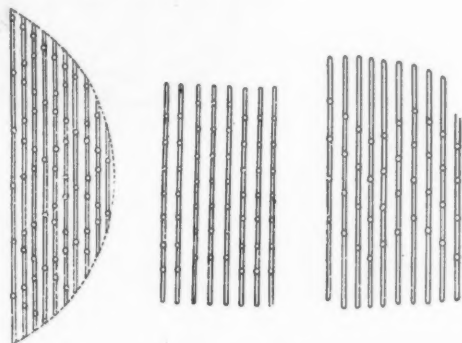
worked with marking cotton, or ornamented with drawn work. Blue linen is a very good material, as it washes well and the color is improved by it; quite an elaborate ornament in white linen thread may be well bestowed on this very durable material. Tidies also look well on blue linen with a stripe of white linen sewn across the end, on which a pattern is worked in blue; or in one or two shades of pink and red, like a Roman woman's apron. The best models for tidies are embroidered towels and napkins, which were ornamented with much excellent art in the sixteenth, seventeenth, and eighteenth centuries—that is, during all the time that furnishes us with the best specimens of ancient decorative needlework. Towels ornamented according to the best fashion of the time formed part of the plenshing of every bride, and these, being carefully kept, have often come down to us in good condition.

It is tolerably safe to say that nothing which is to be laid on the floor and trodden underfoot is a very good



PLAIN COUCHING.

subject for embroidery. There is an incongruity in handwork being put to such base uses that we never cease to feel; while the conspicuous effect prevents it being in good taste for articles in such a position. A small mat or rug may sometimes be ornamented in bold embroidery or applied work, or a pattern sewn on in braid. The best models for the decorating of such things will be found in other kinds of floor decoration, such as carpets and woven rugs, mosaics and floor-tiles. If the mat be for a special purpose, such as a flower-stand, or coal-scuttle, the ornament must be a border only, without a centre.



DIAPER COUCHINGS.

Much the same may be said of footstools; they are better made of something other than embroidery; but if it be used, and it is a better use than for rugs, the ornament should be flat and unshaded. An embroidery of worsteds on stout brown linen, or applied work in cloth, is sometimes successful. The latter may be counterchanged with good effect, especially if the two colors do not form too trenchant a contrast.

Braiding is a kind of decoration that can be well applied to rugs, footstools, and other things requiring stout and serviceable work. It has been much discredited of late, partly because it is too easy of execution, and it has been planned without due thought and care;

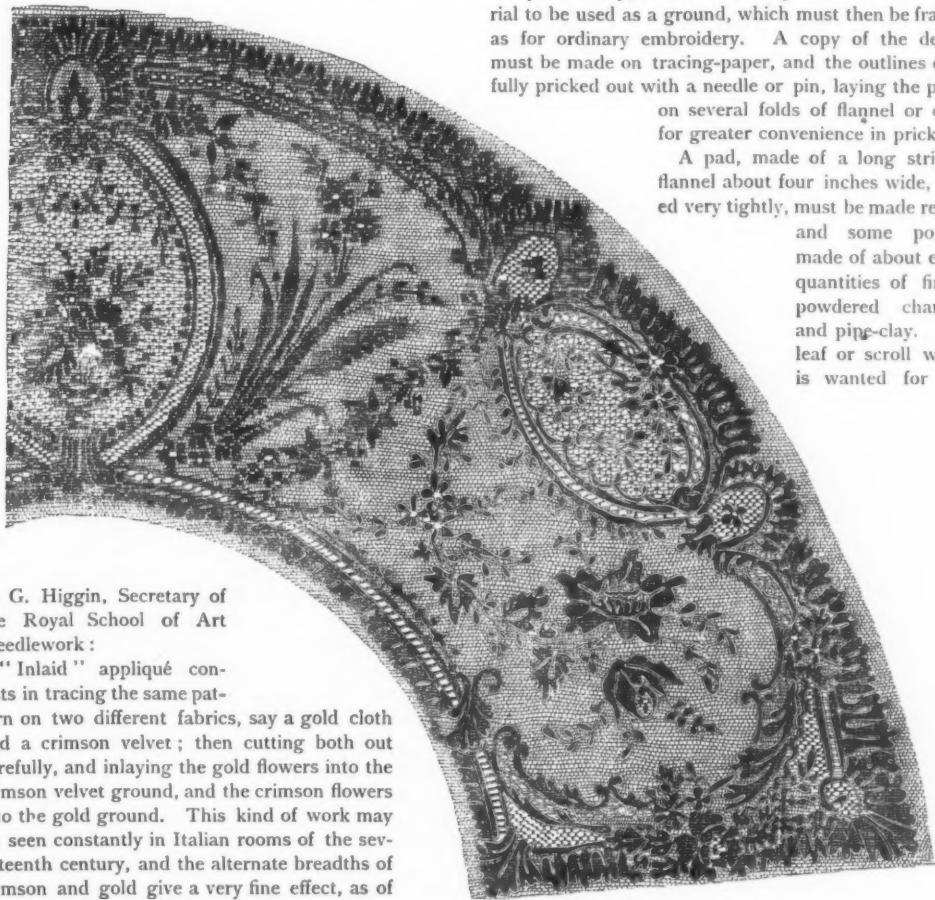
many patterns have been spoiled by too great an anxiety to avoid cutting the braid and beginning again, and so a false line has been introduced. Other designs require a little embroidery to give them at once point and softness, and very often the contrast between ornament and ground is too great. Thus, in various ways, a kind of work, good and true in itself, has been made offensive; but when we have forgotten its misuse, braiding, or the sewing on of any applied material in lines, will probably be found a valuable means of decoration.

Couvre-pieds, or small coverlets used for a sofa, may be made very pretty with needlework. As they must be lined and wadded, serge and crewels are too heavy for them, though a light serge worked with filoseil may be nice; silk and satin are good materials, and cashmere, though not a very good ground for embroidery, may be well used for this purpose. Thick satin-turk is a beautiful material for embroidery, and makes a handsome couvre-pied in gold color, with an ornament in which the colors are pale pink and blue, and dark red-brown, picked out with gold thread; in bronze-green, with lemon-yellow flowers and green leaves, this material is also very satisfactory.

Sofa coverlets may be ornamented in various ways. A border looks well, and so does an ornament covering the whole. A centre quilted in a pattern, with an embroidered border, also looks nice. Silk of a light color, quilted, and having a light pattern worked over the quilting, is suitable and dainty for a small coverlet. A pretty one has been made in tussore silk, worked with gold-colored filoseil, with a pattern of flowers inclosed in heart-shaped divisions; this had a quilted lining of gold-colored silk.

CUT-WORK OR APPLIQUÉ.

DECORATIVE cut-work is of infinite variety, but may be divided into two groups, "inlaid appliqué" and "onlaid appliqué." These are thus described by Mrs.



L. G. Higgin, Secretary of the Royal School of Art Needlework:

"Inlaid" appliqué consists in tracing the same pattern on two different fabrics, say a gold cloth and a crimson velvet; then cutting both out carefully, and inlaying the gold flowers into the crimson velvet ground, and the crimson flowers into the gold ground. This kind of work may be seen constantly in Italian rooms of the seventeenth century, and the alternate breadths of crimson and gold give a very fine effect, as of pilasters, and in general are enriched by a valance applied at the top, and a plain border at the bottom. The inlaid part is sewed down with thread, and covered with cord or couchings of floss silk. Sometimes narrow ribbons or fine strips of cut silk are stitched over the edges to keep them down flat.

"Onlaid" appliqué is done by cutting out the pattern in one or many colored materials, and laying it down on an intact ground of another material. Parts are often shaded with a brush, high lights and details

worked in with stitches of silk, and sometimes whole flowers or figures are embroidered, cut out, and couched down. This sort of work is extremely amusing, and gives scope to much play of fancy and ingenuity, and when artistically composed it is sometimes very beautiful.

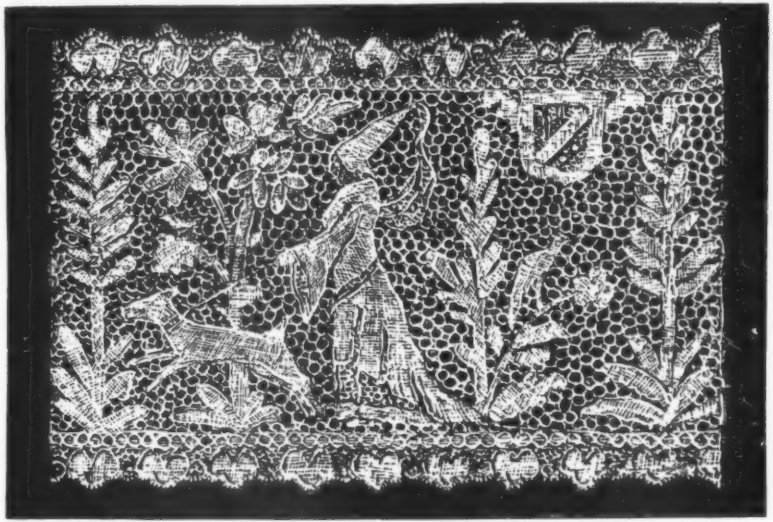
Another style of "onlaid appliqué" is only worked in solid outlines, laid down in ribbon or cord, sometimes in both. This was much in vogue in the time of Queen Anne, and for a hundred years after. The ribbon, very soft and thick, sometimes figured, sometimes plain, was manufactured with a stout thread on each side, which could be drawn, and so regulate the ribbon and enable it to follow the flow of the pattern. The Germans, French, and Italians often enriched this style of work with a flower, embroidered and applied, thrown in here and there. Very small fringes, also, were introduced into the pattern, or arabesqued.

"Cut-work," like the appellation "feather-stitch," has a totally different meaning when it is given to white embroidery, and it has nothing to do with appliqué, but takes its name from the fact that the pattern is mostly cut or punched out, and then edged with button-hole or plain overlaid stitch.

In working appliqué, it is best, although not absolutely necessary, to have the design traced on the material to be used as a ground, which must then be framed as for ordinary embroidery. A copy of the design must be made on tracing-paper, and the outlines carefully pricked out with a needle or pin, laying the paper on several folds of flannel or cloth for greater convenience in pricking.

A pad, made of a long strip of flannel about four inches wide, rolled very tightly, must be made ready, and some pounce made of about equal quantities of finely powdered charcoal and pipe-clay. The leaf or scroll which is wanted for the

The leaf or scroll having been thus cut out must be fastened in its place on the design with small pins, and then carefully sewed down. The edges are then finished off by stitches of embroidery or by a couching line. The



NORMANDY POINT-LACE. EXHIBITED AT THE PARIS EXHIBITION OF 1878.

stems are frequently worked in with stem stitching or couching, and the leaves enriched by large veinings of crewel or silk work, or in conventional designs, with some of the many varieties of herring-boning.

FAN DECORATION.

ALTHOUGH painting is the first decoration for fans, embroidery comes next; and it is superior to lace in everything but the fine and light texture of the latter. Antique embroidered fans are found in every collection, and the revival of needlework has produced some very choice specimens. Satin is the best material. A special kind is made for the purpose, and none other is available. It is very fine and must be closely woven, as it will not fold evenly unless the satin is thin, and yet it must be rich enough to sustain the fine embroidery, without pulling, or looking poor. Crêpe and gauze can also be used. The material must be very exactly framed, with ample margins, and the shape of the fan drawn upon it exactly square with the threads. The work must be the finest and most delicate possible, and the pattern must be very light, so that the work may not be in too large masses. The decoration is best studied from good painted fans, always remembering that you cannot work nearly so much as you can paint. The adaptation of color and forms to the shape, size, and use of a fan must be carefully considered. The chief difficulty is to get the ornament sufficiently light. Flowers are the best decoration; sprays, or running patterns of honeysuckle, clematis, violets, or jasmine, make good ornament. Little ties of ribbon, very light monograms, which are better mixed with flowers than composed of them, butterflies, dragon-flies, and tiny birds, will all serve to make a variety in the decoration. Such a pattern as that arranged for a piano-front may be adapted to a fan, and little bouquets and sprays, united by a ribbon in the Louis XV. style, can also be used. Fans will give much opportunity for the devices by which good workers contrive to express their object with the fewest possible touches; such, for instance, as working the blue or pink edges of a convolvulus flower in one or two shades, and leaving the light ground for the white centre of the flower; or working the veins and outline only of a leaf. Leaves also may often be more lightly and sketchily worked than the flowers to which they are an adjunct. The design in the supplement of THE ART AMATEUR last month for decorating a fan in pen-and-ink is equally adapted for outline embroidery.

The imitation English point-lace fan, for which a design is given herewith, is made of fine figured tulle. The design is back-stitched around with silk in relief. The model gives a little over half the fan, the unfinished medallion forming the centre-piece. This pretty work is quite easy to make. An old worn fan may be renovated and made elegant by the use of this lace. It is sewed against colored silk.

IMITATION LACE FAN DESIGN.

work must now be selected, and the pricked design laid face downward on the fabric which is to be applied. The flannel pad must be dipped in the pounce and rubbed well into the outlines of the pricked design, which must be held firmly in its place with the left hand. On lifting the tracing-paper, the design will be found to be marked out on the material distinctly enough for it to be cut out with sharp scissors.

THE MUSICAL AMATEUR

BOITO'S "MEFISTOFELES."



HIS opera will be widely produced during the coming season, by the efforts of Mapleson and Strakosch, and as it is one for the understanding and enjoyment of which the general public need some preparation, it seems to me that I can hardly do my readers a greater favor than to say a few words about this great work.

The subject of "Faust" has been frequently and variously handled by many composers, its legendary and romantic character peculiarly fitting it for operatic treatment. It is perhaps unnecessary to mention the various settings which it has received—as a drama, as an opera, even as a ballet. It will suffice to say a few words about the one setting hitherto most successful (that of Gounod) before proceeding to the consideration of this last and greatest of them all.

Notwithstanding the many undeniable excellences of Gounod's "Faust" (above all, its incomparable love scenes and music), the unprejudiced and thoughtful critic must acknowledge that it has many and vital faults. Its title, "Faust," is a misnomer, and calculated greatly to mislead those who, knowing the accepted (Goethe) version of "Faust," do not as yet know the opera. The Germans, who invariably call the opera "Faust and Marguerite," hit the nail on the head. It is, in fact, merely an operatic representation of the Marguerite episode in the story of Faust. Ending, as it does, with Marguerite's death, and centering all the interest of the opera upon the love passages between her and Faust, it would have been much wiser and more truthful to call the opera "Marguerite," than by its present title. Nothing is said or hinted in it as to how Mephistopheles comes in the first place to tempt Faust, nor of Faust's meeting with Helen of Troy after Marguerite's death, nor of his subsequent return to holy ideas and his consequent escape from Mephistopheles' clutches at his death. We are left to imagine anything we please as to Faust's future movements and final fate; the general impression being that the latter is decidedly unpleasant. And when Gounod's opera stops, he certainly deserves all the future discomfort possible.

From the time of Marguerite's brief appearance on the stage in the charming scene in the second act where she refuses Faust's escort, our attention and sympathies are never allowed to wander from her. She is the central figure, and all the others, even Faust and Mephistopheles, simply revolve around her as satellites. Viewed in this way, her death forms the natural conclusion of the work; and to force its continuance by the recital of Faust's subsequent experiences would have been both unnatural and unpleasing. Every auditor would have recognized something wrong; a sort of patchwork effect which would have offended even the least thoughtful.

Marguerite's final outburst is also—though good as a mere musical climax—entirely false dramatically. It needs a good deal more breath and power than could ever be possessed by any mortal on the verge of dissolution; and the music, though the intensity with which it is always given by the singer goes far to conceal the fact, has in itself none of the emotions proper to either the situation or the words. Other criticisms of a like character might easily be made; but enough has been said on this point.

Let us now turn to Boito, and see how he has treated the subject. In the first place, Boito had a decided advantage in being (like Wagner) his own librettist. For this his acknowledged powers as a poet thoroughly fitted him. He grasped Goethe's idea and compressed it most successfully within the necessarily somewhat restricted limits of an opera libretto. In the very first notes of his music and in the very first lines of his

poetry, he strikes an exalted keynote from which he never descends.

His first act is an original and daring one. Fancy an act during the whole of which the stage is empty, save for a brief appearance of Mefistofeles for five or ten minutes! People talked of the daring of Gounod, who made his whole first act depend upon two male characters; what will they say of this?

There is no overture, properly so called; but previous to the rising of the curtain, the seven celestial trumpets are heard calling and responding from various positions behind it, while the orchestra gives occasional hints of the penitential hymn heard later in the act. As the curtain rises on a magnificent cloud scene, the Celestial Phalanges are heard, as though from a great height, chanting unaccompanied the words, "Ave, great Lord of holy saints and angels." Then follows, accompanied by the orchestra, a magnificent hymn of praise for double chorus; which surges and swells and dies away in a wonderful succession of majestic harmonies, ending with a repetition of the call of the celestial trumpets. A curious instrumental scherzo introduces Mefistofeles, who appears, involved in his own natural shadow, upon this scene of light; his deformed feet hidden in the black mantle which enfolds him. He sings a daring and blasphemous parody (so far as the words go) on the hymn of praise just finished; and then proceeds to sneer at mankind, whom he stigmatizes as being so weak and vain that they are scarcely worthy to be lured to sin. Scarcely has he finished when a Mystic Chorus from the clouds asks the question which appears as the motto of this prologue (for so it is called):—"Dost thou know Faust?" (It should be here remarked that each act is in the score headed by a kind of motto, giving a sort of key to the general idea of that act, and invariably taken from some part of the act itself.) Mefistofeles laughs at him as a half madman who spends his time in vain struggles after impossible knowledge. "Nevertheless," he says, "I can lure him and entice him to sin. Shall I try? Is it a bargain?" and the Mystic Chorus responds, "Try!" This permission given, Mefistofeles leaves, his departure hastened by the voices of the Cherubim singing as they pursue their upward circling flight to the immortal throne. As the Cherubim finish their chorus, there rises from the earth beneath the prayer of the penitents, already hinted in the prelude. It is given first in unison, quite simply; then the chorus of Cherubim is heard blending with it; soon after, the Celestial Phalanges join in with prayers for the penitents, the voices separating into harmony as they join. The three are most skillfully worked together for a time, and then gradually combined in a massive repetition of the opening chorus, this time worked up to a marvellous climax from which the celestial trumpets seem to start as the curtain falls. It is impossible for words to give any idea of the impressions of grandeur produced by this prologue.

But mortals cannot always exist at such heights, and the first act proper brings us down to every-day life. This act bears for motto the declaration of Faust, "If once thou hearest me say to the swift-fleeting atom, 'Stay yet awhile, thou art lovely!' then let me die."

The curtain rises on a scene just outside the walls of Frankfort. It is Easter Sunday; and the merry burghers are pouring out of the city gates, eager for amusement and pleasure after their just completed Lenten fast. The place is like a fair. A grand cavalcade, consisting of the Electoral Prince and his attendants, comes from the city and passes over the stage, giving increased life and animation to the already brilliant scene. During the greatest of the excitement, a gray friar (Mefistofeles in disguise) presses his way through the crowd, most of whom shrink from his contact with an unconscious and horrified repulsion. As the people leave the stage in search of fresh amusement, Faust and Wagner descend from an elevation conversing. They sit on a rock and watch a merry dance of country people who flock on to the scene. At its conclusion, they rise to proceed homeward; for night

is falling. Suddenly, Faust's attention is drawn to the gray friar who has reappeared and is approaching them in a mysterious manner. Faust is seized with instinctive terror at the sight of him; but Wagner sees in him only an ordinary friar, and leads his master off with him toward their dwelling. The musical management of the succeeding change of scene is highly original. As Faust and Wagner disappear, long-held, distantly related notes in the orchestra prepare the mind for a change of some kind. One phrase of the dancing chorus is heard in the extreme distance. More long-held notes in the orchestra accompany the actual change of the scene to Faust's study; and, as Faust enters, the same phrase of the chorus is repeated, almost inaudibly. The manner in which this repetition of the phrase binds the two scenes together in the mind of the hearer is very noteworthy. On entering, Faust sings a lovely melody in which he says that he comes from the "fields and meadows bathed in moonlight" to study with fresh pleasure and ardor the holy writings of the Evangelists. The gray friar has entered unperceived behind Faust, and concealed himself in an alcove. At the end of the solo, Faust goes to a high desk, on which rests a copy of the Bible and opens it to read; but this holy book is more than Mefistofeles can stand, and the opening of it draws from him a cry of agony. Faust, starting and turning, sees before him the gray friar who had so lately aroused his fears. Frightened, but not overpowered by his terror, he makes over Mefistofeles the mystic sign of Solomon, which forces him to throw off his disguise as a friar and appear in a cavalier's dress, but with his black mantle over his arm. Faust demands his name; Mefistofeles answers him evasively for some time, but finally acknowledges himself as the spirit of evil and destruction. He proposes himself to Faust as either companion or servant. Faust asks his terms; to which he replies that, as he will serve Faust faithfully up here, he expects to be as faithfully attended by him "down below." Faust then makes the declaration used as a motto for this act, and the bargain is closed. A spirited duet between the two follows; then a few words of recitative, and the curtain falls as Mefistofeles spreads his mantle to bear Faust and himself through the air.

The succeeding act is also in two scenes; but these, instead of being connected, are as sharply divided as possible. The motto of this act, again taken from Faust's utterances, is "Who of mortals can dare to affirm 'I believe in God?'"

The curtain rises on the garden of Martha; Faust and Marguerite, Mefistofeles and Martha are walking in couples. The music which accompanies the rise of the curtain is of a beautifully innocent and simple character; passion has not yet begun to make its home in this Arcadian scene. Marguerite is the first to speak, asking of Faust what pleasure he can find in the "presence and the speech" of such a rustic maiden as she is. Faust, responding warmly, kisses her hand which she, in innocent modesty (not unmixed, however, with a little vanity) hastily withdraws from his caress. As they retire Mefistofeles and Martha come forward. Here the case is rather amusingly reversed; it is the woman now who is trying to capture the man, a proceeding which affords Mefistofeles no small amount of quiet and mischievous mirth. They retire and Faust and Marguerite again advance. Faust is now excusing the ardor of his first address to her, and Marguerite's first approach to an acknowledgment of her feelings is made in her response, thus:

"I was troubled and confused,
My heart was filled with doubt and fear
Lest a bold and foolish maiden
You should deem me, Cavalier.
Bitter tears I wept in secret;
But my heart did still retain
The impression of your visage!"

The music is still simple and innocent; it is only the artless confession of a pure child, as yet. Again these two retire and the contrasting couple advance; and the change which takes place in the character of the music as Mefistofeles and his companion come forward is very

descriptive. As they retire again and Faust and Marguerite for the third time advance, the deeper notes of the drama are for the first time hinted at. The music is no longer the same. Still simple and innocent in character it is more serious and earnest. Marguerite's first words are to ask Faust if he believes and trusts in religion. Faust's answer is one that reveals his own state of indecision on the subject, a brief statement of the sophistries which puzzle so many of the minds that try to settle this question by the unaided light of their blinded reason, and it is from this place that the motto for this act is taken; but he declares his belief in love, if not in God, and so finds the way to the first note of real passion heard in the scene—a passion so intense that it sweeps Marguerite with it for a few moments in its stormy course. Half alarmed at the intensity of her own feelings, as yet uncomprehended, she shrinks from the embrace in which she had allowed him to enfold her and is about to take her leave of him; but by a natural caution as to her daily customs, he at once calms her agitation and retains her presence. He would at least see her again, she fears that her mother may become cognizant of his visit, and he gives her a sleeping potion (which he assures her is harmless) which will cause her mother to slumber too heavily to be easily awakened. The scene is concluded by a quartette of striking originality. Mefistofeles and Martha are singing always *with* the beat of the conductor, Faust and Marguerite always *between*, in syncopation. As the movement is somewhat rapid this is difficult for the singers; but the effect produced is very novel. A rapturous outburst from Marguerite, repeated by Faust, breaks this quartette in the middle; and, when it is resumed, it is with a change of figuration that will make it unrecognizable for by far the larger number of hearers. The measure being beaten in four quarters, Mefistofeles and Faust have always the first two—and Marguerite and Martha the last two—sixteenths of each quarter. The difficulty of this figuration is greatly increased by the accompanying stage action, as Marguerite and Martha are being chased by Faust and Mefistofeles all about the stage. Just at the end of the quartette they are caught, when all break into a burst of laughter followed by the exclamation, "Ah, I love you!" This ends the first scene.

The second is a violent contrast. The orchestra is breathing low, shuddering winds, which every now and then swell to a threatening roar, and the eye is employed with the dismal and horror-inspiring crags and precipices of the Witches' Mountain, beheld under the unnatural light of a red and lurid moon. It is the night of the Witches' Sabbath. No living being is visible; but from behind the crags comes the voice of Mefistofeles, urging and encouraging Faust in his toilsome climb up the mountain. Arrived in sight, they are surrounded by will-o'-the-wisps, which glimmer about them and cast a fitful light on their gloomy path. Suddenly, in the distance, are heard the voices of the approaching wizards and witches, and Mefistofeles, in a magnificent burst of demoniac joy, bids Faust observe how even the voices of nature join in and aid the hellish chorus. With frantic haste the accursed crew rush in from every side, singing a wild chorus, the harmonies and orchestration of which are wonderfully original and descriptive. Mefistofeles, pushing his way through the crowd, demands their recognition; and, in an instant, falling on their knees around him, the horrid beings pay him their homage in an awe-struck whisper. He bids them give him the world within his grasp. After a short incantation, they take from the caldron a glass globe which they hand to him. Then Mefistofeles sings the sneering "Ballad of the World," one of the great numbers of the score, and at its conclusion dashes down the globe which shatters into countless fragments. Instantly the host of sorcerers join hands and dance upon and around these fragments singing, to the wildest music, the chorus:

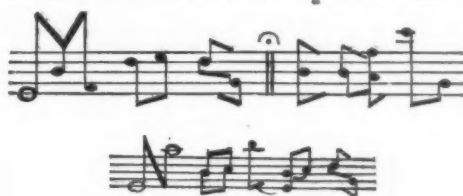
"Around, dance around! for the world is destroyed!
Around, dance around! for the world is accursed!
And over the ruin to which it is hurled,
The gallop of Satan in circles is whirled!"

It seems, when this chorus is heard, as though in it had been reached the wildest climax of hellish joy and confusion; and, in daring to put such a chorus in such a place, Boito proved his faith in his own powers; for the real climax of the scene has yet to come, just before the fall of the curtain. Suddenly the chorus is stopped, and its participants halt in surprise and alarm; for, in the air, above them, appears the pallid

vision of Marguerite, her throat encircled by a slender line of blood, as though she had been beheaded. Faust sees her, and his remembrance and love of her again awaken. During this time the orchestra breathes softly the most passionate parts of the love music in the preceding garden scene; only interrupted by rude phrases from Mefistofeles, who is trying to distract Faust's attention from the vision. At the disappearance of Marguerite, the satanic revels are resumed, and now comes one of the most marvellous numbers in the opera.

CARYL FLORIO.

(To be concluded.)



LIKE Caesar, Constantin Sternberg, the Russian pianist, has come and seen, but, unlike that restless Roman, he has not conquered. This is, however, much less his fault than the result of unpropitious circumstances. He made his American debut in the Academy of Music, always a bad place for a pianist. The best piano does not sound well there; and the piano Sternberg had was not the best. As it was pitted, too, against the flowing and sustained effects of an orchestra of nearly seventy, the case was made all the worse. The selection and arrangement of the programme were also bad; in short, it seemed as though there had been a conspiracy against the unfortunate newcomer. Making all due allowances for these very disadvantageous circumstances under which Mr. Sternberg appeared, the truth about him seems to be this: He is an artistic player, his conceptions are musical, his attack of the instrument good, and his execution generally excellent. He is not as great as one or two giants on the piano whom we have had; but he is far better than most of those to whom we have occasionally to listen, and has a right to claim a high place among pianists, although not the highest. The newspapers and his misguided managers have, I fear, killed his career in New York; but in Boston he may recover his lost ground, provided the same or similar mistakes be not made with him in that city.

PARTICULARLY noticeable at Mr. Sternberg's concert was the inconsiderate and selfish behavior of the members of the orchestra, who made him and the audience wait while they packed up their instruments and took themselves off, though there was but one piece remaining on the programme. There is altogether too much of this on the part of these honorable gentlemen. If their harmonious independencies do not happen to take a fancy to any particular artist, they will do any unpleasant act of this sort which may suggest itself, quite regardless of the fact that they are engaged and paid to assist in completing the enjoyment of a concert, not in spoiling it. To have waited for this last piece would have kept them from their beloved beer not more than ten or fifteen minutes more, at the most liberal calculation, and would have prevented a very ugly break in the concert which might have seriously chilled, or even have driven away a large portion of the audience. But a gentlemanly consideration for the feelings of others, at ever so slight a sacrifice on their own parts, is a millennial motive of action of which these wind and string autocrats seem to have not the least idea.

I HEAR that the Abbott Opera Company has lost the services of Mrs. Seguin. This deprives that artistically shaky organization of one of the few real artists in it.

MISS NININGER, a young lady who is credibly reported to have had considerable success in Italy as a singer, lately gave a concert at Chickering Hall. I have frequently thought that, in spite of all we hear of the severity of audiences on the other side of the water,

they must be easier to please than a good American public, at any rate with singers. This young lady is a case in point. She sings very well, but will never create an excitement here. Her voice is fair—best in the extremes, her execution passably good, her conception inartistic, and she has a bad habit of occasionally grimacing when she sings. At the same concert appeared a newly-arrived Norwegian tenor, Mr. Knudson Nilsson, a new violinist, Mr. Hasselbrink, and a flutist, Mr. Unger. Mr. Carlberg's orchestra assisted and greatly aided in completing the pleasures of the evening.

THEODORE THOMAS has been called in to stay the financial ruin of the Metropolitan Concert Hall. From the moment that the weather became too cool for the patrons to sit outside, where they need not be "bothered" with the music, the audiences dropped off in numbers most alarmingly. The advent of Thomas has caused an immediate influx of business which I sincerely hope may last; but I fear that the noisy wooden floor and poor acoustic properties of the place may interfere with this desired consummation.

NEW YORK owes Thomas a generous support. I have sometimes, on presenting this statement, been met with the reply that this was nonsense; that Thomas, like every other conductor, has been paid for the work he has done. This is a good argument as applied to a bricklayer or carpenter, but hardly appropriate to this case. That Thomas was even properly supported for the mere concerts that he gave was not true, until the last three years or so; and the people who answer me in this way do not take into consideration the fact that, at a serious personal pecuniary loss, Thomas has been for years patiently, judiciously, and skilfully educating the New York public, until it has reached a pitch of receptivity which renders it possible to present before them programmes which could hardly be offered safely in any European city. This is a boon for which money could hardly pay; but if it could, it is certain that Thomas has not reaped here that position of assured income which could alone approach an adequate return.

MR. RUMMEL, the pianist, is going to give some astounding concerts in a very short time. Three concertos at one concert, and other solos besides! But Mr. Rummel is one of the few pianists who can do this. His endurance will carry him safely through; and his fire and personal magnetism will keep his audiences interested and their attention enchained. His piano recitals of last spring are still held in pleasant remembrance by all who attended them. C. F.

MR. MAPLESON'S third season of Italian opera opened at the Academy of Music with "Lucia di Lammermoor." The singers were Mme. Gerster, Signor Ravelli, Signor Galassi and Signor Monti, with Signor Arditì at the conductor's desk. "Lucia" is a well-worn work, but it is brimful of melody, and latter-day composers have been so chary of this very important element in music—at least as the element is taken in a popular sense—that the pure and flowing strains of Rossini, Donizetti and Bellini are, to a very large proportion of the public at all events, more than welcome. The performance of "Lucia" was smooth and, at points, effective. In the early scenes of the opera Mme. Gerster's performance was somewhat of a disappointment. Her voice appeared to have lost much of its "timbre;" she sang with considerable effort, and once or twice her intonation was decidedly inaccurate. Later on she retrieved herself, and her mad scene was an exquisite bit of singing, in respect alike of tone and style. The new tenor, Signor Ravelli, possesses a strong and sweet voice; his emission is natural and easy, and his elocution excellent. As an actor he is at least passable. His "Edgardo" met with general acceptance, and the impression produced was that a young artist of real merit and rather uncommon promise had been added to Mr. Mapleson's forces. Signor Galassi was vocally and dramatically as efficient as ever, and the chorus and the orchestra—spite of Signor Arditì's marked inclination to drag the tempi—were in first-rate "form." F. A. S.

New Publications.

THE BOOK BUYER. Scribner & Welford's monthly record of recent importations is before us, and is gratifying in showing how great a demand there must be now for Fine Art works to justify the issue of the many books in this branch of literature that we find catalogued therein. The publications bearing the imprint of the firm would alone form no contemptible nucleus for an art library. The "Illustrated Biographies of Great Artists" have now reached their sixteenth volume, including Titian, Rembrandt, Raphael, Van Dyck and Hals, Rubens, Holbein, Leonardo, Tintoretto, Michael Angelo, Horace Vernet and Paul Delaroche, Hogarth, Turner, Reynolds, and Landseer. Among those of the series in preparation are 'Fra Angelico,' 'Fra Bartolommeo, Velasquez, Gainsborough, Giotto, and Albert Dürer. These handy little volumes, at the moderate price of \$1.25, have naturally had a large sale. The "Illustrated Text-Books of Art Education," also published by Scribner & Welford, promise to be a still more valuable series, judging from the first two volumes issued on "Painting" (Classic and Italian) and "Architecture" (Gothic and Renaissance); and they should be even more popular. The former contains an introductory preface on Art Education by Mr. Poynter, who also contributes a chapter on Egyptian Art, and succinct notices of various Italian schools. The latter treats of the history of Architecture from the rise of the Gothic style to the general depression which overtook the Renaissance style at the close of the eighteenth century. In justification of the publication of these text-books—which, by the way, are equally valuable and attractive for the home and the private library—it is set forth that "Architecture, Sculpture, and Painting have seldom been included in the curriculum of any public school, and are known rather as subjects of study for special purposes than as a part of general education," and that the history of their origin and progress is to be found only in expensive books, which seldom treat of them in any readable form. In the interest of popular education it is sincerely to be hoped that this most praiseworthy enterprise will meet with substantial appreciation and encouragement throughout the country. The price, \$2 a volume, is certainly reasonable enough, considering the profusion of fairly-executed illustrations which accompany each volume. The series is to be completed in ten volumes, all to be written by specialists of acknowledged ability, and edited by E. J. Poynter, R.A., whose name should be sufficient guarantee that the work of each will be efficiently performed.

THE MINOR ARTS, by Charles G. Leland, is the latest of the useful "Art at Home" series, published by Macmillan & Co. It gives practical rules and suggestions for porcelain painting, wood-carving, stencilling, modelling, and mosaics, and for a variety of other occupations, some of which hardly reach the dignity of arts. Leather work receives much attention, about a fourth of the volume being devoted to it. Three kinds of leather work are described: (1) Solid or pressed work, known as "cuir bouilli," in which leather of all kinds, after having been boiled and macerated, or rendered perfectly soft, is moulded, stamped, or otherwise worked into form; (2) sewed leather, in which thin sheets of leather are treated as cloth, with the needle; and (3) sheet-leather work, confined principally to imitations of flowers, leaves, and fruit, which are cut out of thin sheets, damped, and marked with instruments. This latter is the only kind of leather work generally known, and it can hardly be recommended as particularly artistic. It is not of this, however, that Mr. Leland treats so much as of the old-fashioned

"cuir bouilli," or boiled leather, which when dry becomes hard as wood, yet perfectly elastic, and can be employed for many useful ornamental purposes. Of the excellent chapter on wood-carving we need say little, as we have transferred a good portion of it in our article on the subject on another page. Repoussé work and silver chasing are not usually classed among amateur occupations, but it will be clear to those who will follow the directions given in the volume that there is no reason why any person of taste should not attempt them and succeed with them. "The Minor Arts" will doubtless have a large sale, and we cordially commend it to our readers.

SEVERAL IMPORTANT ART PUBLICATIONS are to be issued by Mr. J. W. Bouton during the coming month. Chief of these, in three royal folio volumes, will be the complete works of Rembrandt, with description and notes by Charles Blanc, and reproductions in fac-simile of all of his etchings, 356 plates in all. Mr. Bouton also announces "The Schools of Modern Art in Germany," by J. Beavington Atkinson; Jackson & Chatto's "History of Wood Engraving;" Bryan's "Dictionary of Painters, Engravers, Sculptors, and Architects;" "Bibliomania in the Present Day in France and England," with comparative prices of rare books at recent and previous sales; the second volume of Don Quixote with Lalauze's etchings; a new part of Racinet's "Costume Historique," and a reproduction of the first edition printed by Wynkyn de Worde in 1496, of Dame Juliana Berner's quaint "Treatyse of Fyshyng with an Angle."

THE ILLUSTRATED CATALOGUE OF THE PARIS SALON, containing nearly four hundred reproductions in fac-simile, after the original drawings of the artists, is put within the reach of every one's purse at (\$1.25) the price at which it is offered by Mr. J. W. Bouton. Hitherto the catalogue has not been much known in this country outside of studio circles. But at this figure it would be cheap to cut up for scrap-book pictures, if for nothing else. Last year, the titles of the paintings and sculpture in the book were given only in French. This year both English and French are given, although the translations of some of the titles are rather comical. Laporte's "La Cruche Cassée" is printed "The Broken Pig," instead of "The Broken Jug." This, of course, is only a printer's error.

THE YEAR'S ART (Macmillan & Co.) is correctly described on the title-page as a concise epitome of matters relating to the arts of Painting, Sculpture, and Architecture, which occurred (in Great Britain) during the year 1879, together with information respecting the events of 1880. The portions of the report of the Parliamentary Copyright Commission which refer to the Fine Arts are given in full; there are lists of pictures, drawings, engravings, and china sold, exceeding a certain value; reports of examiners on national art competitions; useful particulars concerning the management of the South Kensington Museum, and much other matter of value.

GOD'S ACRE BEAUTIFUL, or The Cemetery of the Future, by W. Robinson, F.L.S. (Scribner & Welford), is a daintily bound and sumptuously printed little volume, with many excellent wood-cuts. Its powerful plea for the substitution of cremation for burial will strengthen the conviction of those who already favor the former, and, we think, will make converts of many who have sentimental objections to incineration. The illustrations include "a cemetery of the future," a view of tombs used for urns in Pompeii; marble, porphyry, and terra-cotta cinerary urns and chests; a columbarium of the future; a cypress grove in a private cemetery, and an American garden cemetery.

Correspondence.

COLORED STUDIES FOR PAINTING.

Editor of The Art Amateur:

SIR: Please tell me in your next number where I can obtain some good studies of flowers and birds in color, and oblige

V. B., Pittsburgh, Pa.

ANSWER.—In reply to this correspondent, and several others who have sent similar inquiries, we are pleased to say that we have made arrangements to furnish colored designs for painting at prices ranging from two to ten dollars, according to the objects desired.

[NOTICE.—Owing to unusual pressure of advertisements the publication of much valuable correspondence is unavoidably postponed until our next issue.]

SUPPLEMENT DESIGNS.

PLATE LXIX. is the second of Camille Piton's series of small dessert-plate designs for china painting. It represents "Ranunculus and Barberries." The ranunculus is white (white of china, light sky-blue and yellow for mixing, shaded with gray No. 2) or purple (purple No. 2, shaded with the same). The barberries are carnation No. 1 and No. 2, with a very little bit of silver-yellow. The stem of the ranunculus is light-green (apple-green, shaded with grass-green No. 5). The foliage of the two plants is deep chrome-green and yellow for mixing, shaded with grass green No. 5 and brown No. 108.

PLATE LXX. is an embroidery design for a border. The fruit represented is the pomegranate, which has been much used in ornamental designs, both in old and modern days, though it is not particularly adapted for coloring. It may be worked in two or three shades of old gold, upon either silk sheeting or white satin, merely outlining the bars in the centre of each pomegranate. It is a handsome pattern for working as a border to a portière, on dark velvet, in old gold.

PLATE LXXI. is a design for wood-carving, valuable hints for which are given on pages 124 and 125.

PLATE LXXII. (see the extra supplement) is a large portrait plaque by Camille Piton—"Le Bel Ysambeau." General directions for figure painting will be found on page 118. The hair in this case is blonde, the eyes blue. Make the sleeves yellow (silver-yellow, very light, shaded with ochre) with black velvet ribbon (black and blue). The cap should be gray or brown, and the ribbons of a color suitable to the ground. If violet ribbons are used make a yellow (Chinese yellow) ground; if orange-yellow, make a blue ground (light sky-blue); or if the ribbons are red, make a (turquoise) blue or green (copper-green or vert d'eau) ground. For the peacock feather every pupil should get a real feather and copy it.

THE addresses of ladies who would like to have "drawn work" sent to them to do are desired by F. A. Whiting, of Dunellen, N. J.

THE Gothic Furnace, manufactured by Alexander M. Lesley, combines many improvements in heating, and is so arranged that either hard or soft coal or wood may be used.

NOW READY FOR SUBSCRIBERS.

THE COMPLETE WORKS OF REMBRANDT,

With Description and Notes by CHARLES BLANC, Member of the Académie Française and the Académie des Beaux-Arts. Reproduced under the supervision of FIRMIN DELANGLE, and forming a *Catalogue Raisonné* of all of Rembrandt's plates, with reproductions in fac-simile of the whole of his etchings, by a new process which dispenses entirely with retouching, comprising in all three hundred and fifty-six plates.

The works of Rembrandt, comprising three hundred and fifty-six plates, etched by himself, undoubtedly constitute the rarest, most varied, and most admirable collection of etchings that can possibly be got together. These marvellous plates possess a charm for all. The artist fairly revels in them. The philosopher discovers in them a profound observation of human nature, which captivates his attention at once. The poet finds in them a succession of fanciful shapes and sublime ideas. While the man who never thinks of opening a book, unless it be to while away a moment of leisure, may forget the outside world for days together in the contemplation of these incomparable works, seeing pass before him, one by one, anchorites and adventurers, patriarchs and beggars, ascetics plunged in contemplation in a wilderness, or monks belated amid fields. The scenes of the Gospel succeed pictures of every-day life; the visions of the Apocalypse; the performances of a charlatan; and such forms as "Youth Surprised by Death," to emaciated witches, groaning lepers, and ill-formed and deformed street boys, such as accompany the "Itinerant Musicians," and the "Vendor of Rat Poison."

All the feelings common to mankind; all the actions and epochs of human life; all the passions of the human heart; all the affections of the mind, find interpretation by Rembrandt in bold, decisive, and ineffaceable strokes, at once profound, striking, and inimitable. Love, the most refined, as well as the most rude; paternal and maternal love; the play and greed of children; the excitement of the hunt; the voluptuous inaction of the contemplative; the pranks of some wag; the cunning manoeuvres of an adventurer; the dignity of science; the love of solitude and shade; and in the words of Montaigne, "les gourmandises de la mélancolie." To add still more to the inexhaustible interest of his works, the painter has given us portraits of both celebrated and anonymous men, representations of young and old, who were his contemporaries, and are also ours, so vividly do they portray human nature in the permanence of their character, and in the perpetual renewal of their typical physiognomies.

Hitherto, the plates of this great master have been within reach of only a few fortunate beings. In France they were only to be seen in the Bibliothèque Nationale in Paris, or in the collections of a few wealthy collectors, provided they were gracious enough to open their portfolios to the inspection of the curious. It is the same abroad, even in the native country of Rembrandt, where the Museum of Amsterdam alone contains, at least so far as our knowledge extends, certain plates, of which there were originally struck off such a limited number of prints that they have become unique, or nearly so.

To get together a complete, or as complete a set as practicable, of these plates, in fine condition, would require a fortune. Even then such an undertaking would be scarcely practicable, for two reasons: First, because there are among the works of Rembrandt excessively rare plates, the greater part of which are unobtainable, being in the national collections of Amsterdam, Paris, London, or Vienna. Second, because, in addition to these unobtainable rarities, there are far more collectors on the lookout for the etchings of Rembrandt than there are good impressions of these same etchings. The number of buyers, in fine, exceeds the number printed, by far. Such and such a plate, possessed by a collector of Berlin, is not to be found in the portfolio of a collector of Paris, and vice versa. Hence, the enthusiastic obstinacy with which plates, occurring at public auction on the death of some collector, or which some accident brings forth from private portfolios, are fought over.

This is what we said four years ago, after publishing two partial editions of Rembrandt, the rapid exhaustion of which increased our regret at not being able to undertake the publication of the complete collection. Since then, important improvements in the art of engraving, and the surety that the reproduction of the originals, in all their spirit and character, could be executed under the supervision of a man thoroughly conversant with the art, which, in fact, he had himself brought to its present perfection—our friend, Mr. Firmin Delangle—decided us to attempt, in conjunction with him, this considerable undertaking. To-day it is completed, and the results are such as to astonish even our-

selves. We have compared these fac-similes with the originals, and can affirm that they reproduce the original plates in absolute perfection. These reproductions, without any retouching, preserve in their entirety the inimitable character of the master, and differ in that respect from all those obtained by other processes. Artists and collectors will appreciate the importance of this result, which enables them to acquire at once at a reasonable price, an admirable collection, certain, from its identity with the originals, to enhance in value.

This edition, the first and only complete one, includes the twenty-two unique plates of the Museum of Amsterdam, the unique plates of the British Museum, those of the Museum of Vienna, and of the Bibliothèque Nationale of Paris. Not only have we drawn from the private collections which have been graciously placed at our disposal, but we have, thanks to the kindness of Messrs. Clément, Danlos, Delisle, Loyse, and Ad. Thebaudeau, had the use of magnificent impressions, which we could have obtained nowhere else.

In fine, we intend to add to our description of Rembrandt's works, and to the notes of all kinds with which we have accompanied them, a chronological table of the plates comprising these works. These plates are not all distinguished by a date, it is true, but they bear a peculiarity of execution which admits of their classification, at least conjecturally, according to the changes of style of the master; that is to say, by giving them an approximate date. This chronological table, about which we have spoken more at large in our preface, and which takes recent investigation into account, to a considerable extent, will throw some light on the life of Rembrandt, and enable the reader to follow the various phases of an existence fraught with vicissitudes, the only happy moments of which, during a period of thirty years, can have been those experienced by a great artist in the creation of his works and the consciousness he had of his genius.

CHARLES BLANC.

TERMS OF SUBSCRIPTION.

The work is in three volumes, royal folio, and a portfolio 24 x 31.

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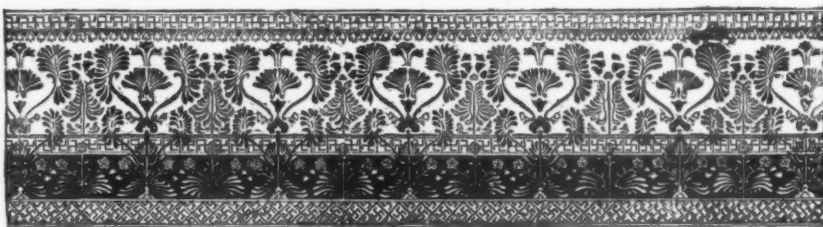
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 Socks, Under Flannels, Driving and Party Gloves,
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 Wrappers, Woolen Hoods, Scarfs, Comforters, Leg-
 gings, Umbrellas, Sun Shades, Fringes and Trim-
 mings, Rich Dress Buttons, Buckles, Belts, Hair
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 pers, Worsted Slipper Patterns, Worsted Mats,
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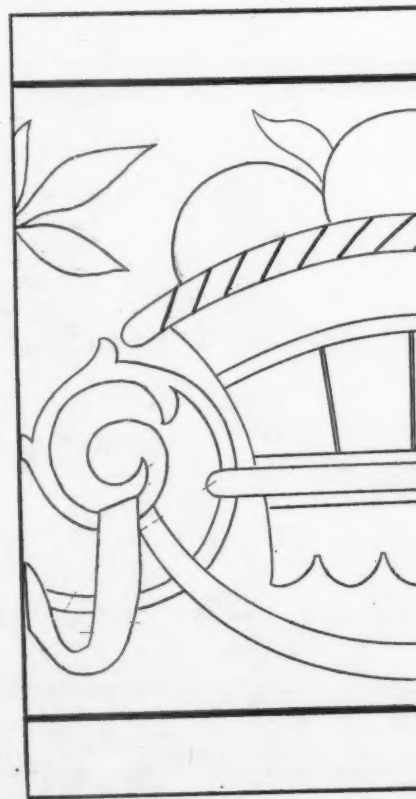
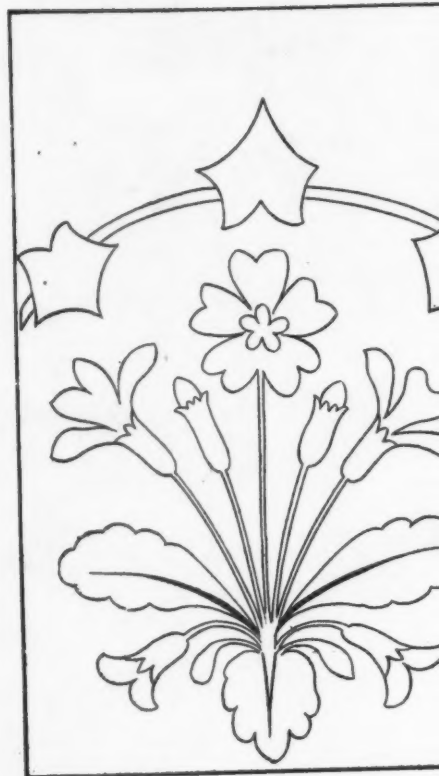
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PLATE XLIX.—DESIGN FOR A TILE. "June."

(For instructions for treatment, see page 21.)



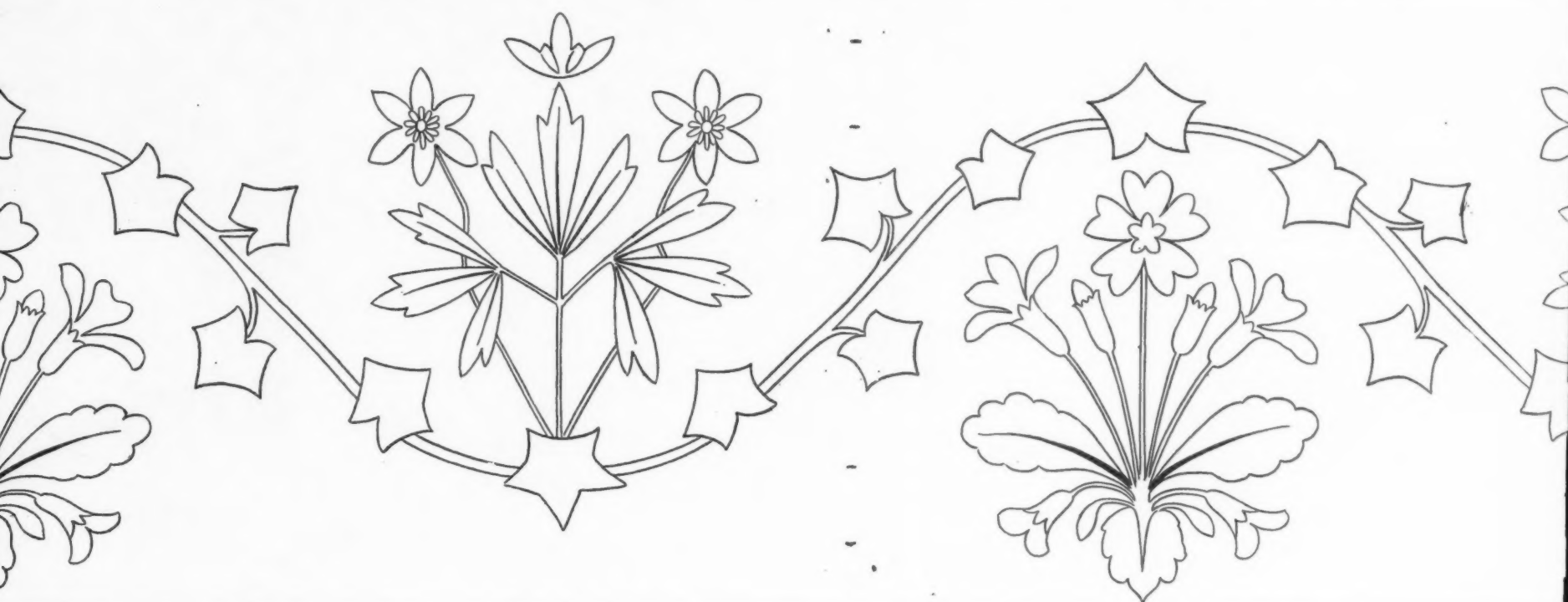


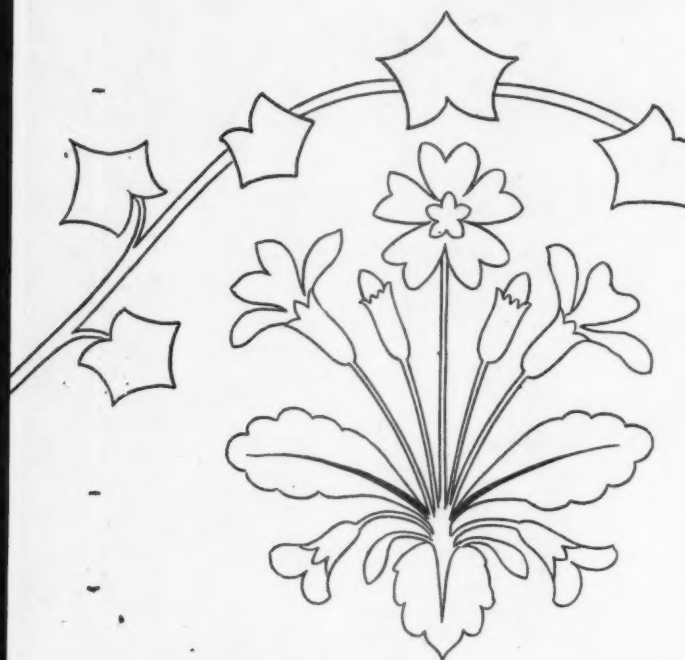
PLATE L.—NEEDLEWORK DESIGN FOR THE BORDER OF A TABLE COVER. "Ivy, Primroses and Anemones."

(For instructions for treatment, see page 21.)



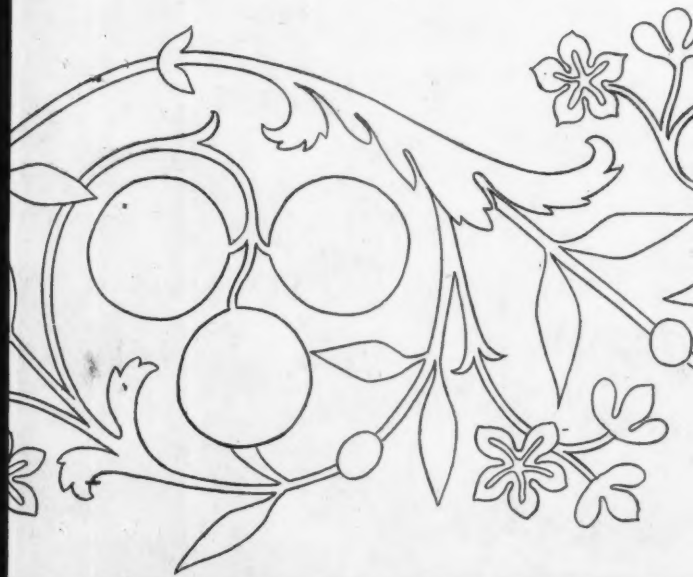
PLATE LI.—NEEDLEWORK DESIGN FOR THE BORDER OF A MANTEL COVER. "Orange Arabesque."

(For instructions for treatment, see page 21.)



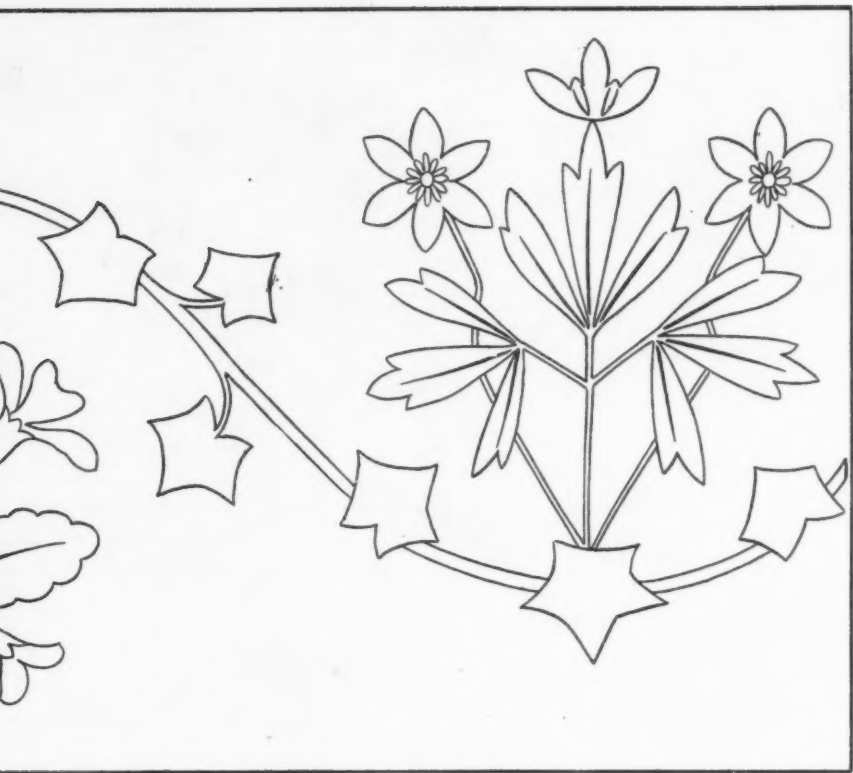
BORDER OF A TABLE COVER. "Ivy, Primroses and Anemones."

(Instructions for treatment, see page 21.)

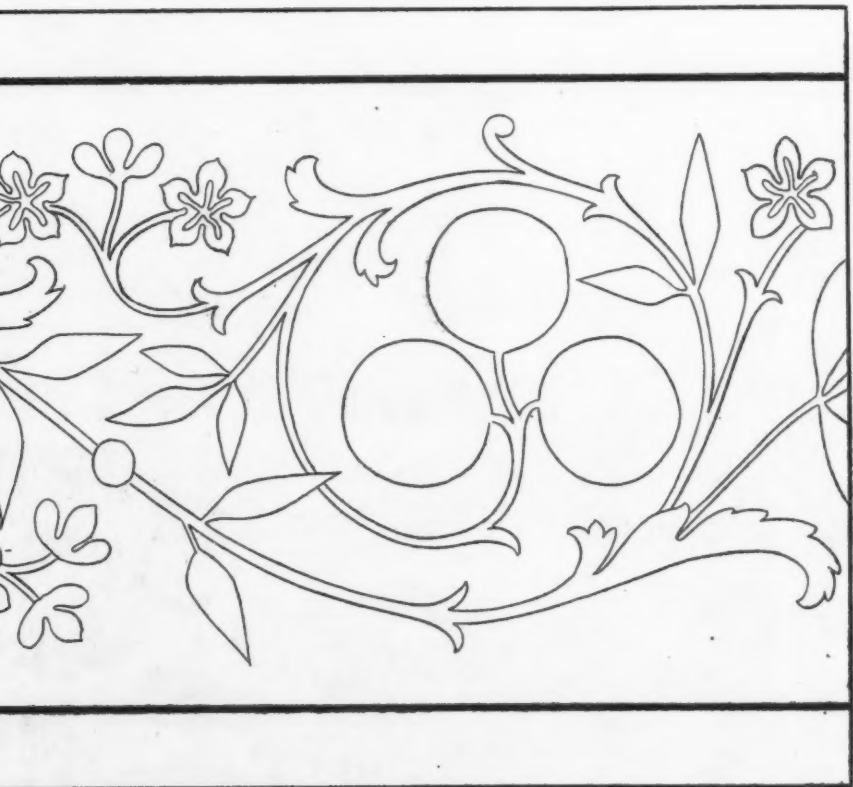


THE BORDER OF A MANTEL COVER. "Orange Arabesque."

(Instructions for treatment, see page 21.)



and Anemones."



abesque."

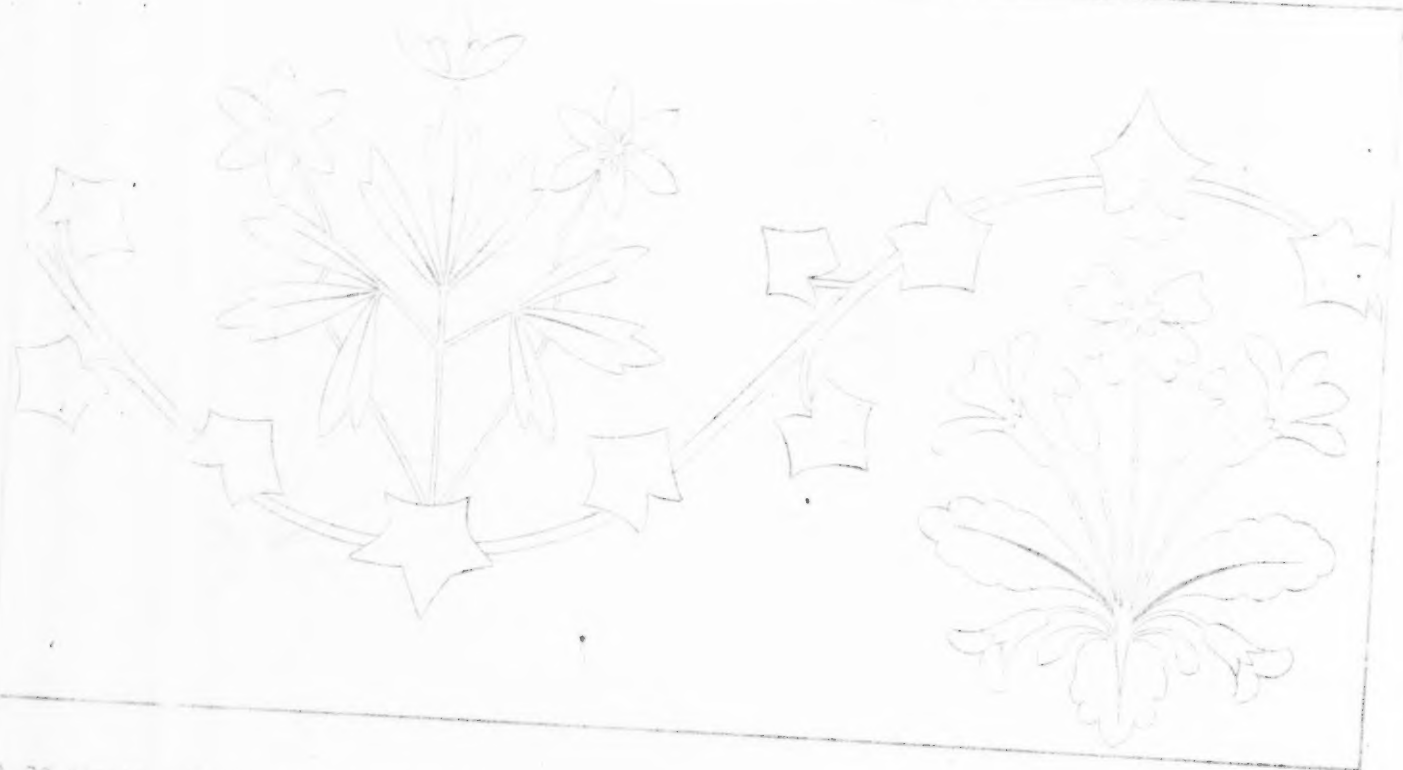


PLATE I.—NEEDLEWORK DESIGN FOR THE BORDER OF A

(For instructions for treatment)



PLATE II.—NEEDLEWORK DESIGN FOR THE BORDER OF

(For instructions for treatment)



PLATE LII.—DESIGN FOR A DESSERT PLATE. "*Pyrus Japonica*."

THE FOURTH OF A SERIES OF SIX BY PROF. CAMILLE PITON OF PHILADELPHIA.

(For instructions for treatment, see page 21.)



PLATE IV. ROSE OF SHIRAZ. A. DESSERT PLATE. (1850-1851)
The Rose of Shiraz is a very fine variety, and is one of the best for the purpose of the present work.
The illustration is from a drawing by Mr. J. C. Smith.



PLATE LIII.—DESIGN FOR ETCHING ON LINEN.

DRAWN FOR THE ART AMATEUR BY F. A. WHITING OF DUNELLEN, N. J.

(See page 37.)



PLATE LIV.—DESIGN FOR A DESSERT-PLATE. "Poppies, Daisies, and Wild Asparagus."

THE FIFTH OF A SERIES OF SIX. DRAWN FOR THE ART AMATEUR BY PROF. CAMILLE PITON OF PHILADELPHIA.

(For instructions for treatment, see page 44.)



PLATE LV.—DESIGN FOR A DESSERT-PLATE. "Wild Roses and Wheat."

THE LAST OF A SERIES OF SIX. DRAWN FOR THE ART AMATEUR BY PROF. CAMILLE PITON OF PHILADELPHIA.

(For instructions for treatment, see page 44.)



Vol. III, No. 2, July, 1880



PLATE LV.—DESIGN FOR A DESSERT-PLATE. "Wild Roses and Wheat."

The Last of a Series of Six. Design for the Use of the American People, by the American People, of Philadelphia.

(For instructions for treatment, see page 44.)



PLATE LVI.—DRAWING STUDIES IN PEN-AND-INK.



Vol. III. No. 2. July, 1880.





PLATE LVII.—DESIGN FOR A PLAQUE.

ADAPTED FOR THE ART AMATEUR BY PROF. CAMILLE PITON OF NEW YORK FROM THE FRENCH OF LOUIS LELOIR

(For instructions for treatment, see page 66.)



PLATE LVII.—DESIGN FOR A PLAQUE

Adapted for the Art Academy in 1891. Engraved by J. H. Smith, New York.

The engraving is published by the artist.

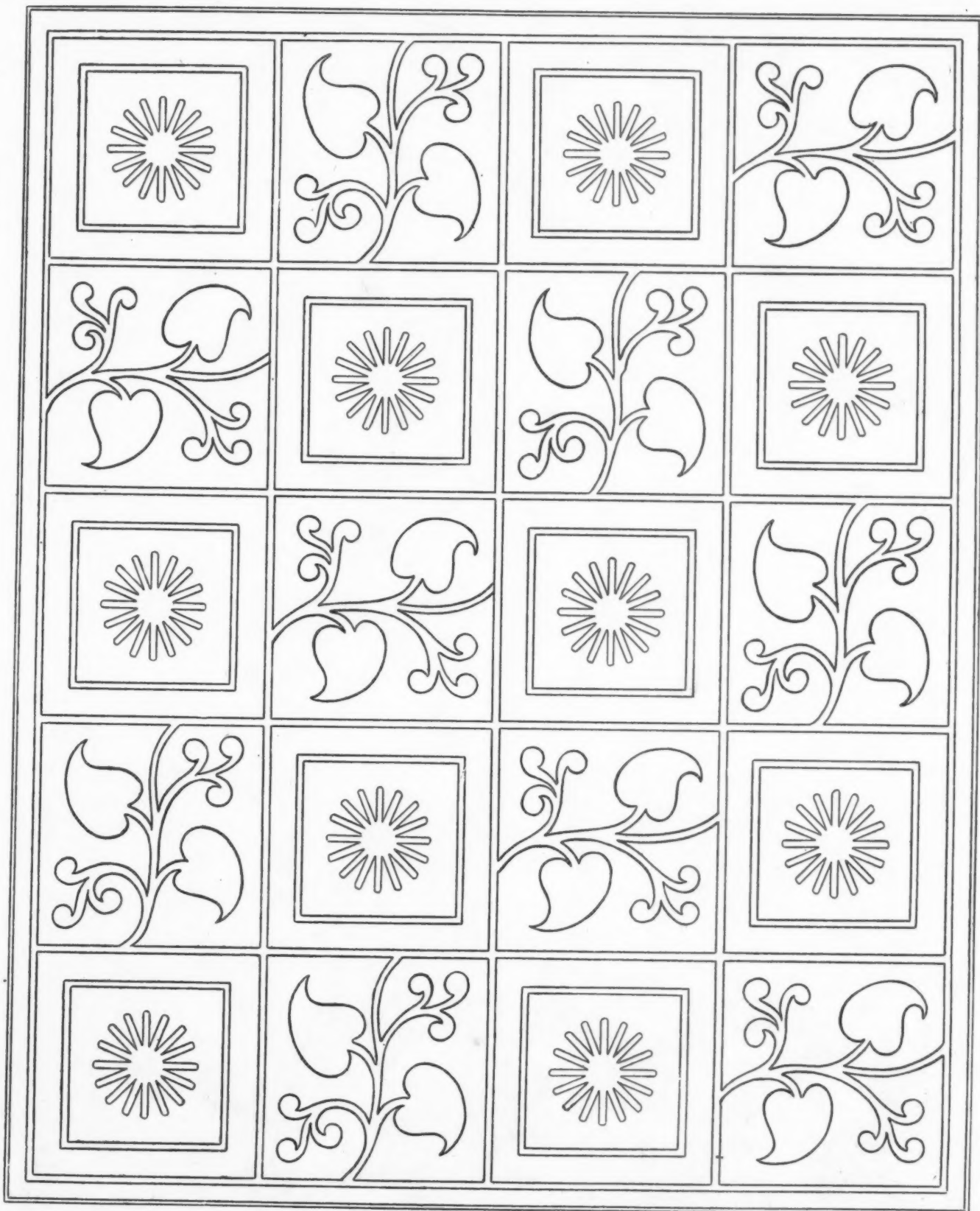


PLATE LVIII.—EMBROIDERY DESIGN FOR TEA-TABLE CLOTH.

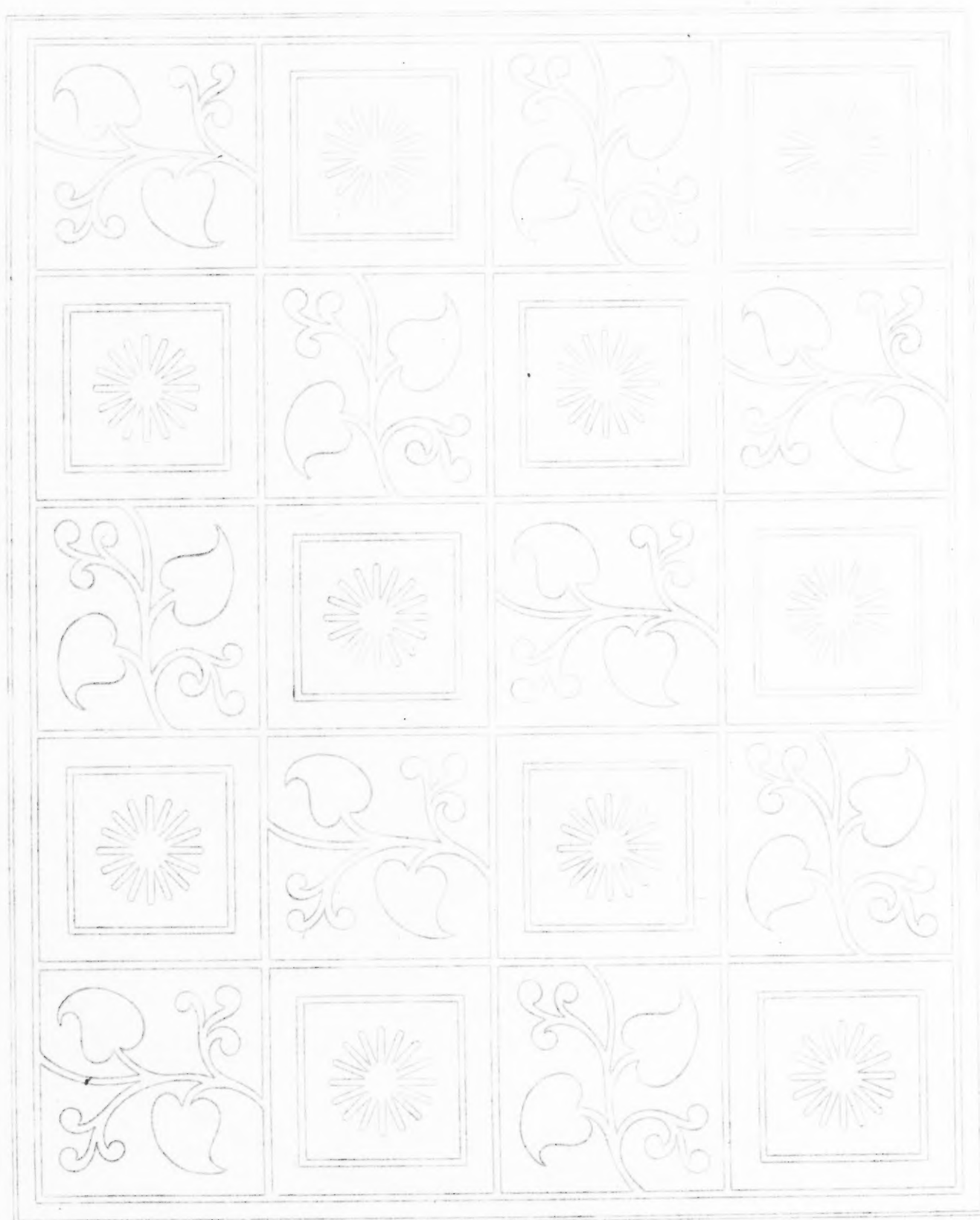


PLATE LVIII. EMBROIDERY DESIGN FOR TEA-TABLE CLOTH.

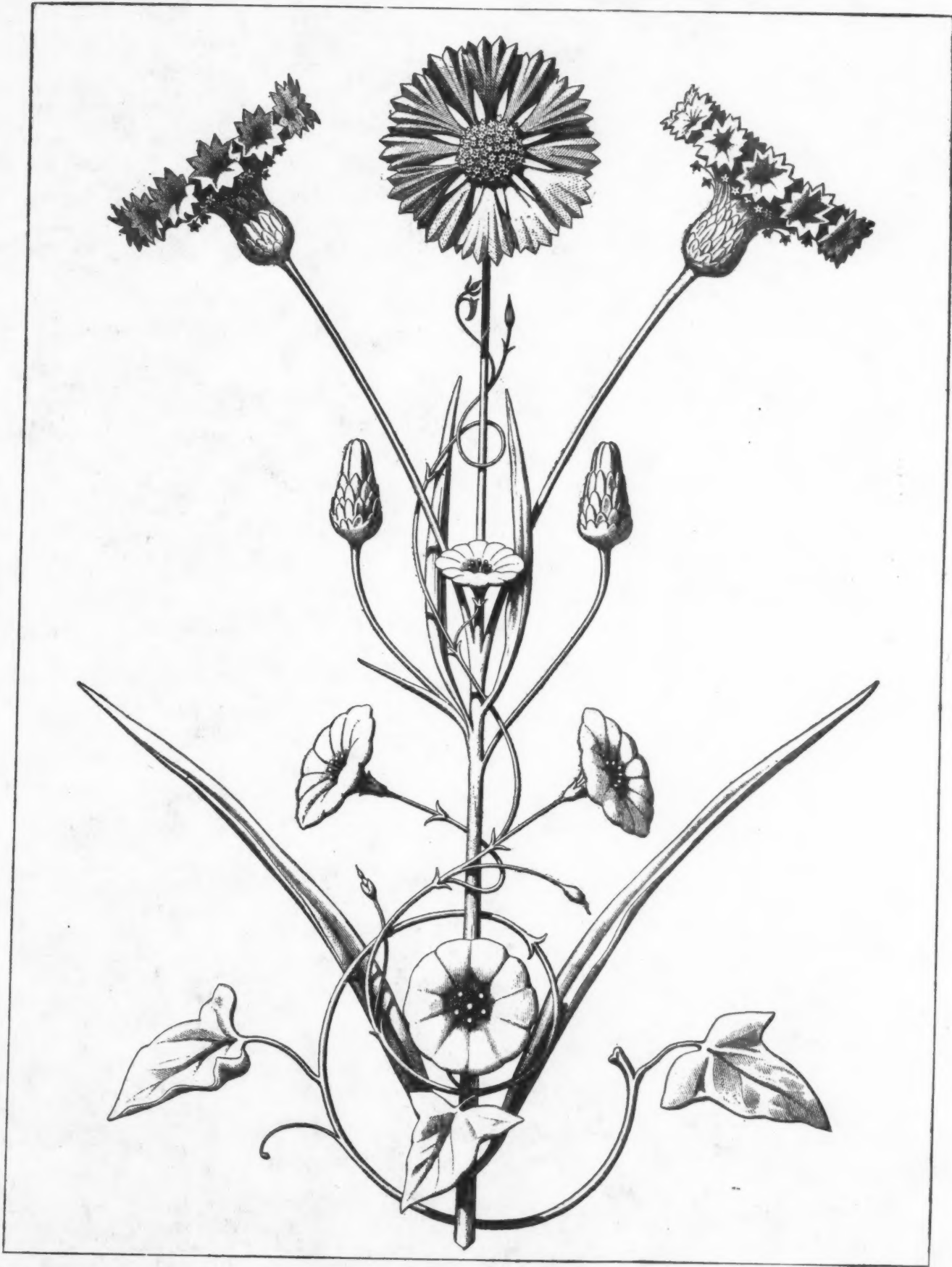


PLATE LIX.—FLORAL DESIGN FOR GENERAL DECORATION.

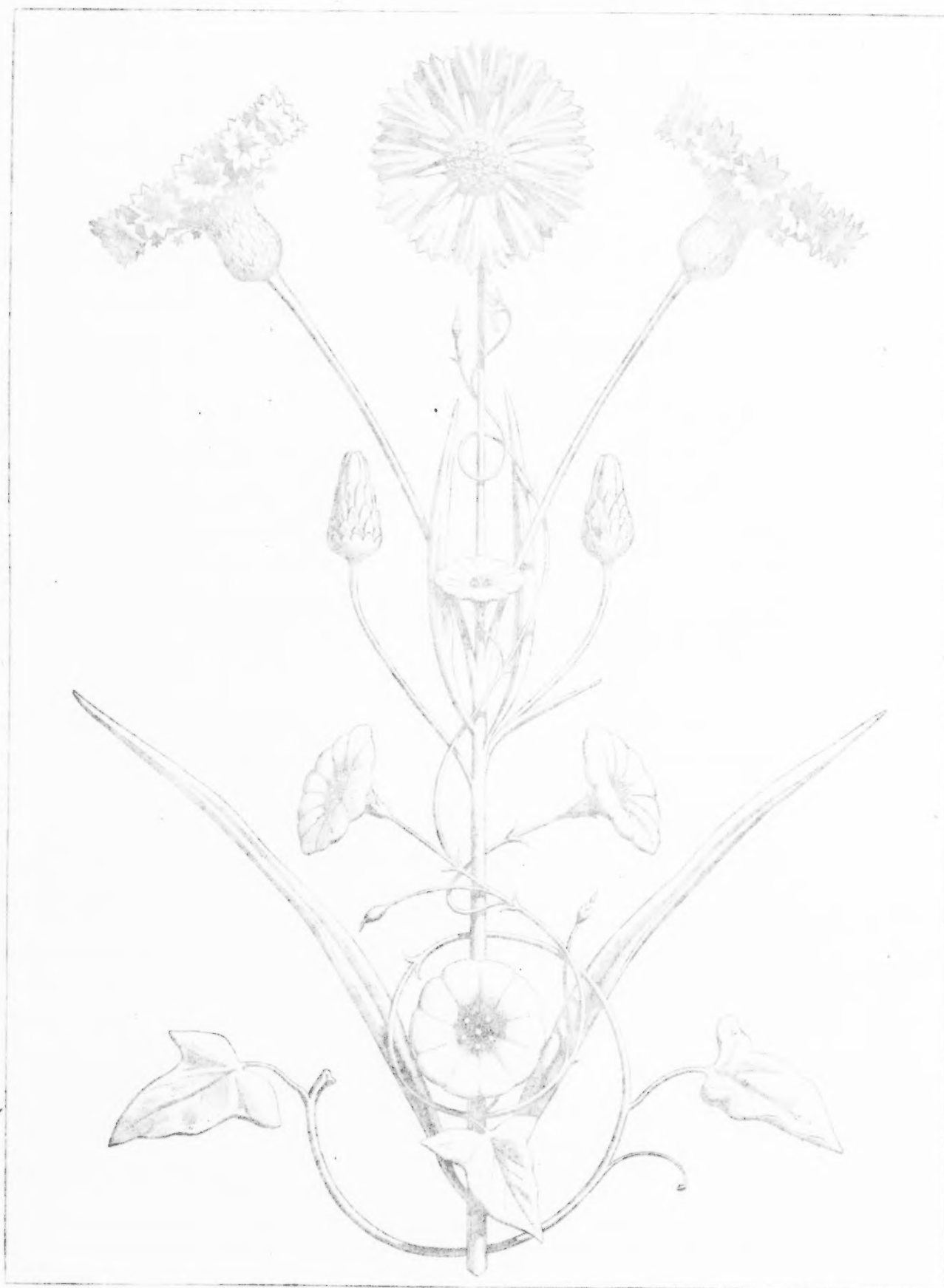


PLATE LIX—FLORAL DESIGN FOR GENERAL DECORATION



PLATE LX.—DESIGN FOR A PLATE.

ARRANGED FOR THE ART AMATEUR BY PROF. CAMILLE PITON OF NEW YORK.

(For instructions for treatment, see page 66.)

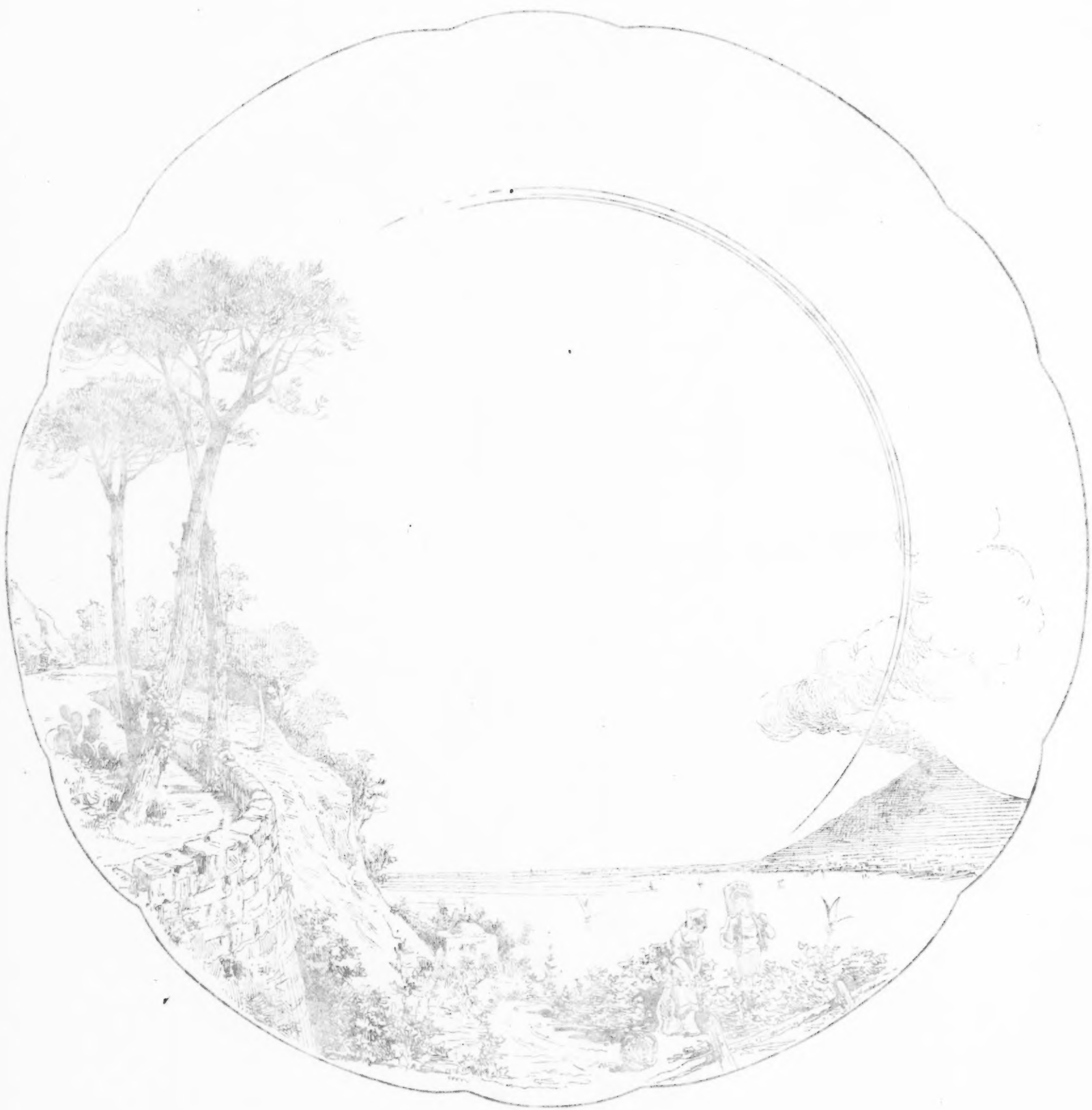


PLATE LX--DESIGN FOR A PLATE.

Illustration for the 1st volume of the Journal of the American Medical Association, New York.

For instructions for treatment see page 60.



PLATE LXI.—DESIGN FOR TWO TILES. "Bernard Palissy."

DRAWN FOR THE ART AMATEUR BY PROF. CAMILLE PITON OF NEW YORK.

(For instructions for treatment, see page 88.)



PLATE LXII.—OUTLINE DESIGNS FOR EMBROIDERY AND ETCHING ON LINEN.



PLATE LXIII.—OUTLINE DESIGNS FOR EMBROIDERY AND ETCHING ON LINEN.





PLATE LXIV.—DESIGN FOR A PLATE. "Horse-Chestnut and Dogwood."

DRAWN FOR THE ART AMATEUR BY PROF. CAMILLE PITON OF NEW YORK.

(For instructions for treatment, see page 88.)



PLATE LXIV.—DESIGN FOR A PLATE. "Horse-Guest and Dogwood."

Drawn for the Art Amateur by Prof. Camille Pilon of New York.

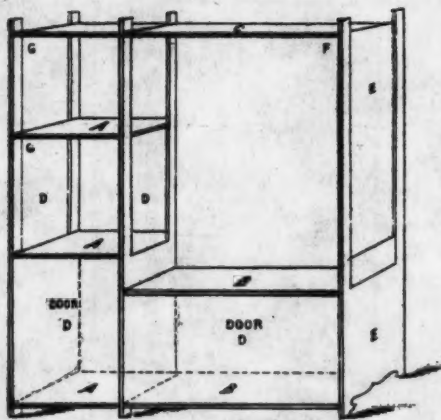
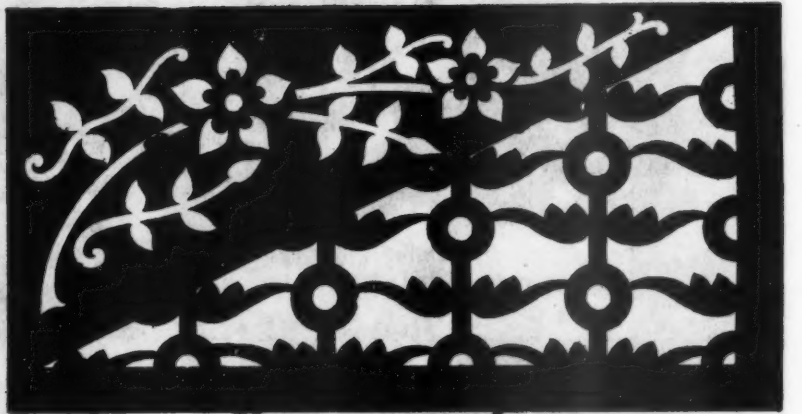
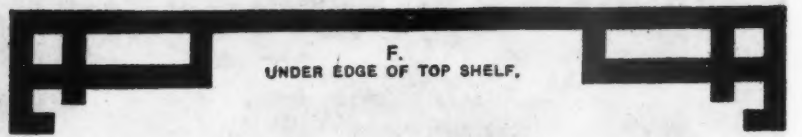
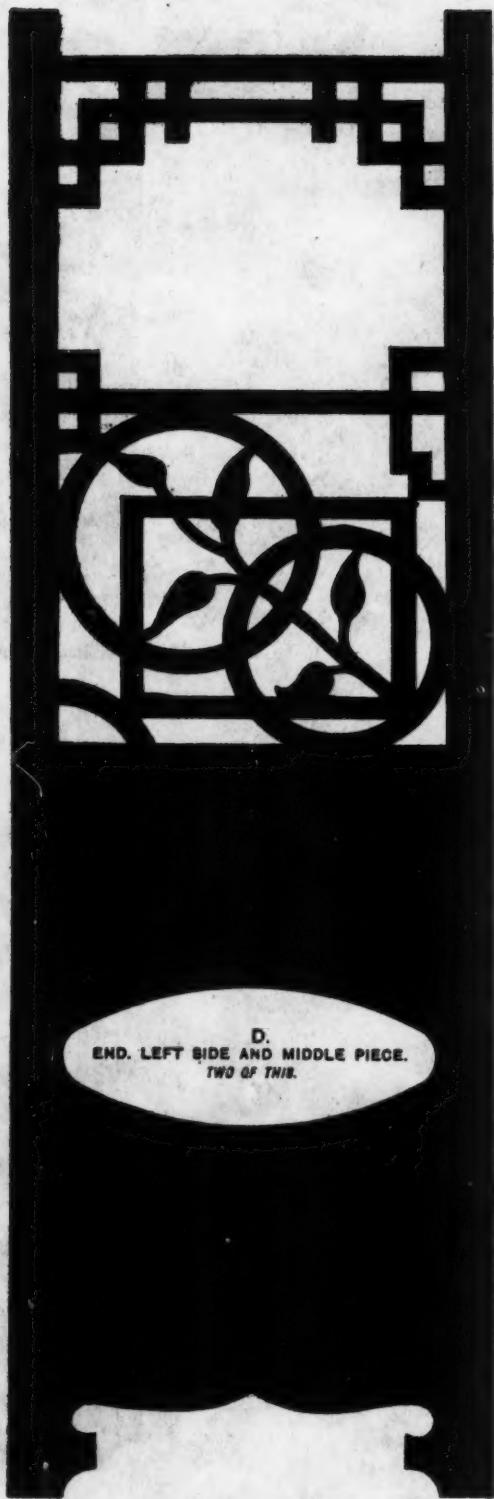
(For instructions for treatment, see page 28.)



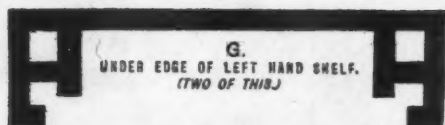
PLATE LXV.—DESIGN FOR A DESSERT PLATE.

THE FIRST OF A NEW SERIES OF SIX, DRAWN FOR THE ART AMATEUR BY PROF. CAMILLE PITON OF NEW YORK.

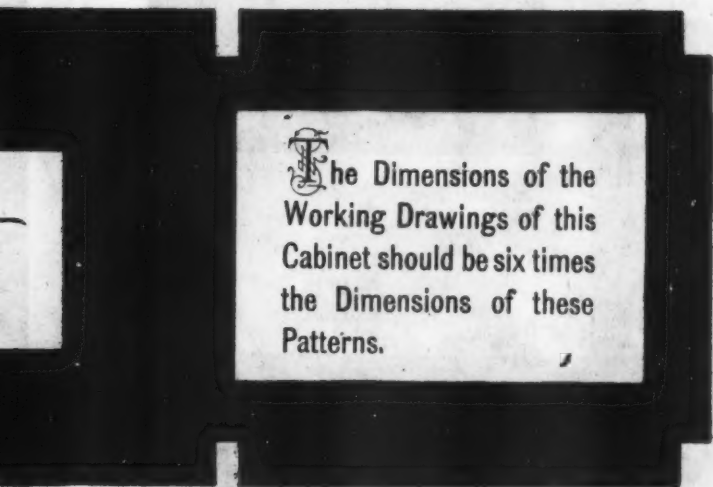
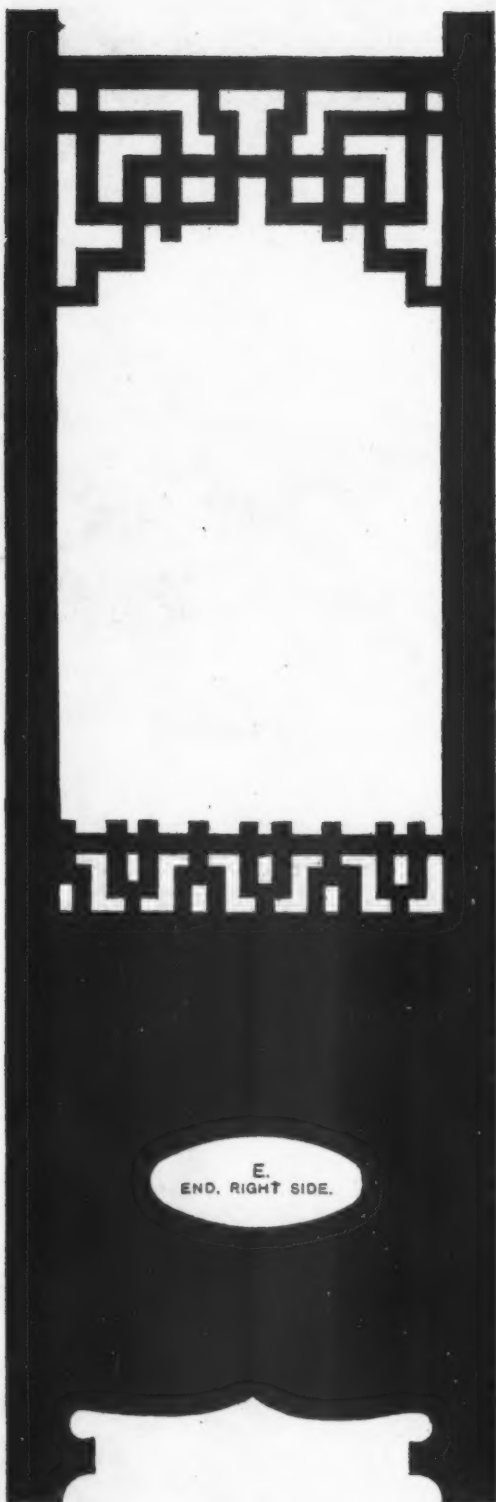
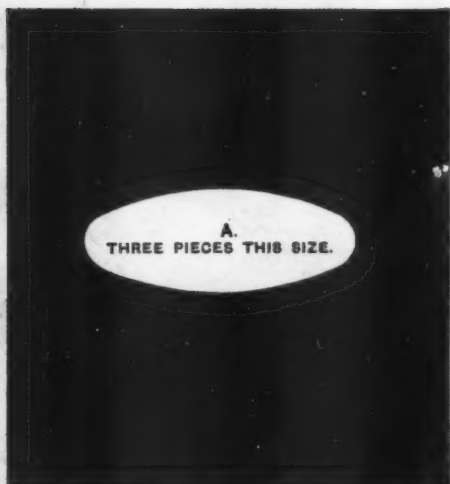
(For instructions for treatment, see page 110.)



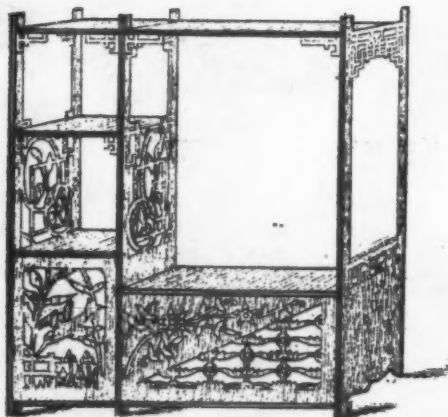
C.
TOP SHELF.



DOOR, AND ONE PLAIN PIECE SAME SIZE FOR BACK.



The Dimensions of the Working Drawings of this Cabinet should be six times the Dimensions of these Patterns.



CABINET MADE UP.
 (IN MINIATURE.)

N FOR FRET-WORK CABINET.

for treatment, see page 110.)

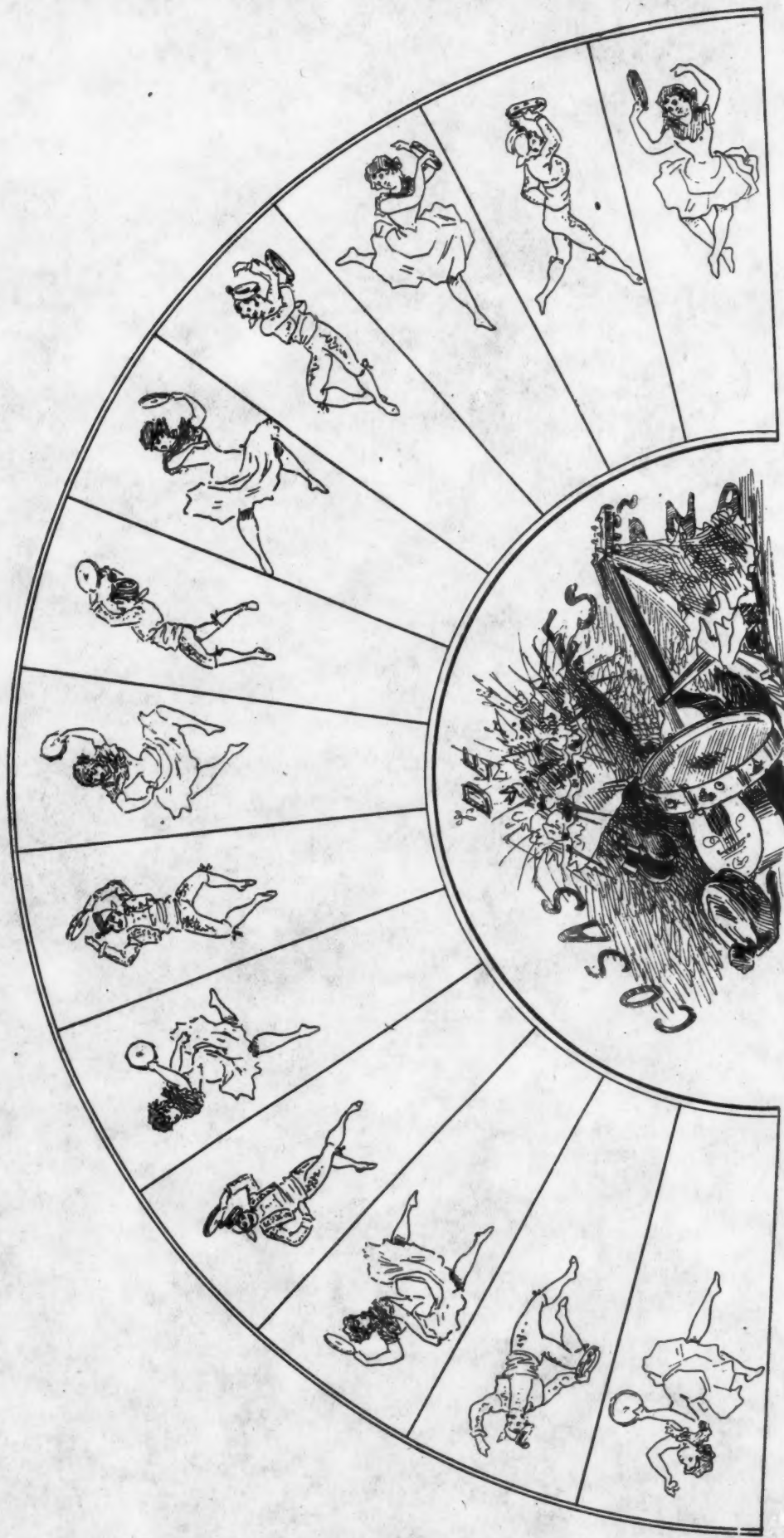


PLATE LVII.—PEN-AND-INK DESIGN FOR FAN DECORATION.

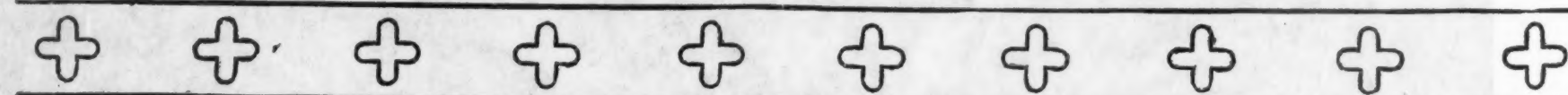
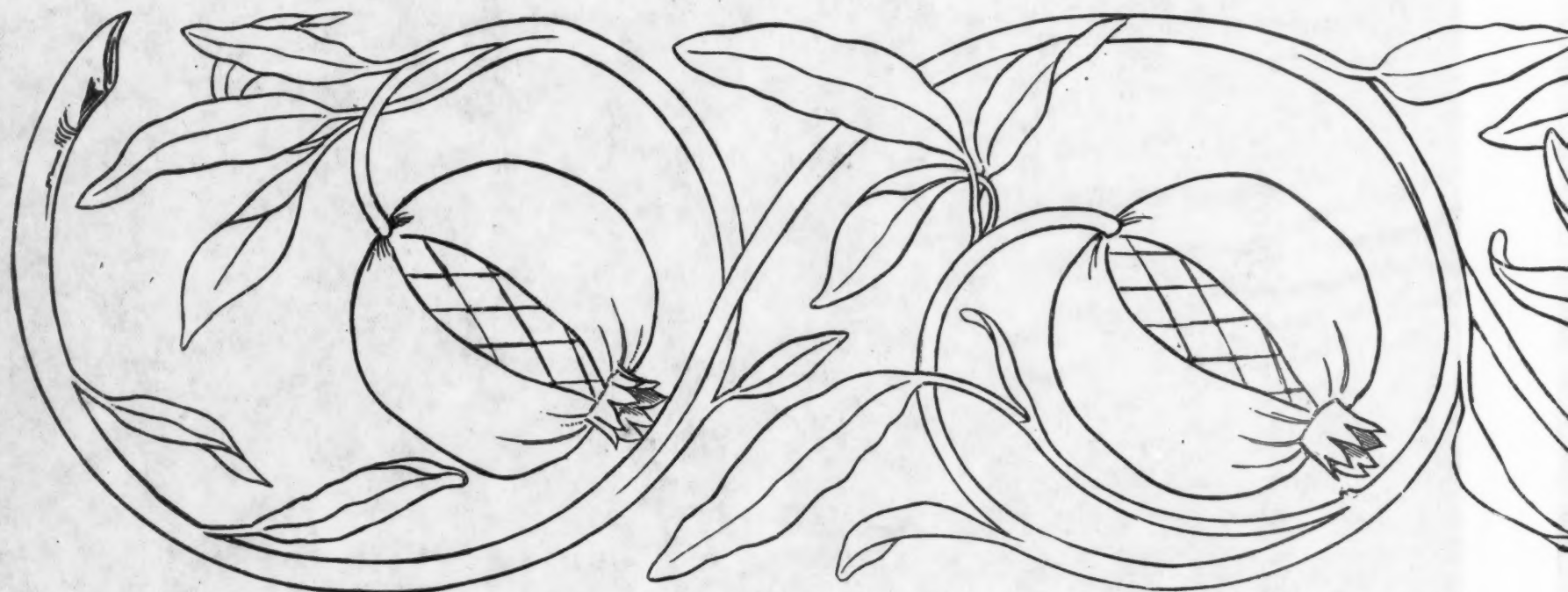
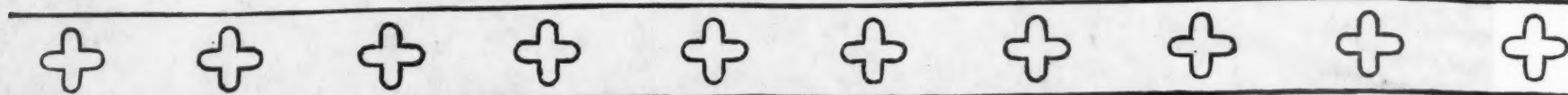
(For instructions for treatment, see page 110.)

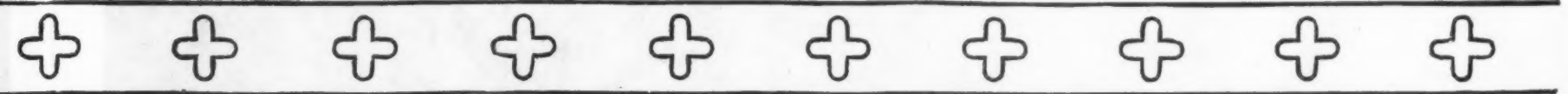
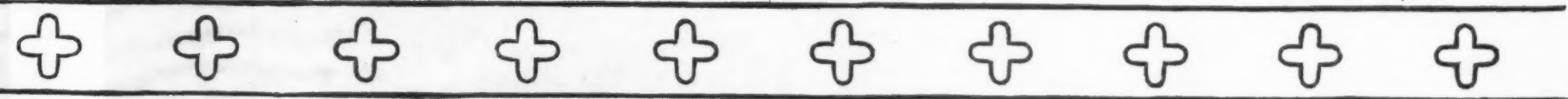


PLATE LXIX.—DESIGN FOR A DESSERT PLATE.

THE SECOND OF A NEW SERIES OF SIX, DRAWN FOR THE ART AMATEUR BY PROF. CAMILLE PITON OF NEW YORK.

(For instructions for treatment, see page 132.)



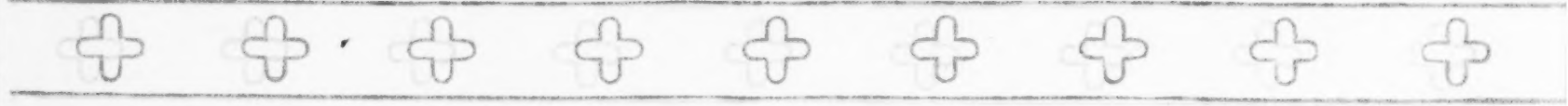
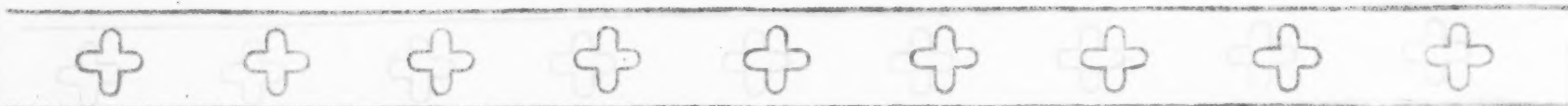


FOR EMBROIDERY. "Pomegranates."

ons for treatment, see page 132.)



London, 1890.



"Pomegranates." GIDERY.

(Pl. 135. 200. 1890.)



PLATE LXXI.—DESIGN FOR WOOD-CARVING.

CONTRIBUTED TO THE ART AMATEUR BY L. H. RUSSELL, STRATFORD, CONN.

(For instructions for Wood-carving, see pages 124 and 125.)

EXTRA SUPPLEMENT TO THE ART AMATEUR.

VOL. III. No. 6. NOVEMBER, 1880.





“LE BEL YSAMBEAU.”

PLATE LXXII.—Portrait Plaque drawn for THE ART AMATEUR by Prof. CAMILLE PITON of New York.

(For directions for treatment, see page 132.)